THE

Pleasant Companion:

OR NEW

LESSONS and *INSTRUCTIONS*

FOR THE

FLAGELET.

By THOMAS GREETING, *Gent.*

LONDON, Printed for *J. Playford*, and are to be Sold at his Shop near the *Temple-Church*, 1682.

Inſtructions for Playing on the FLAGELET.

THE Flagelet is an Inſtrument that may very fitly be term'd *A Pleaſant Companion*, for it may be carried in the Pocket, and ſo without any trouble be a Companion either by Land or by Water. It hath this advantage over other Inſtruments, that it is always in Tune: And for thoſe whoſe *Genius* leads them to *Muſick*, I know not a more *eaſie* and *pleaſant Inſtrument*: And though at firſt it may ſeem *difficult* to *Beginners*, yet with the Practice of a few hours, obſerving theſe following Directions, and a little aſſiſtance of a Skilful Maſter, the knowledge hereof may be attained.

Of Holding the Flagelet.

THere are two ways of *Holding* the *Flagelet* uſually taught by the Profeſſers on this Inſtrument: The firſt way is to hold it with the *left hand* next the *mouth*, the *thumb* and *three fingers* thereof on the four firſt Holes, and the *thumb* and *firſt finger* of the *right hand* on the two laſt, holding the End of the *Flagelet* between the *ſecond* and *third fingers*. The ſecond way of holding it (which I conceive is the beſt) is to hold it with the *left hand* next the *mouth* as before, with this difference, the *thumb* and two *firſt fingers* thereof ſtopping the three firſt Holes, and the *thumb* and two *firſt fingers* of the *right hand* ſtopping the three laſt Holes; ſo that as the *Flagelet* hath four Holes above, and two

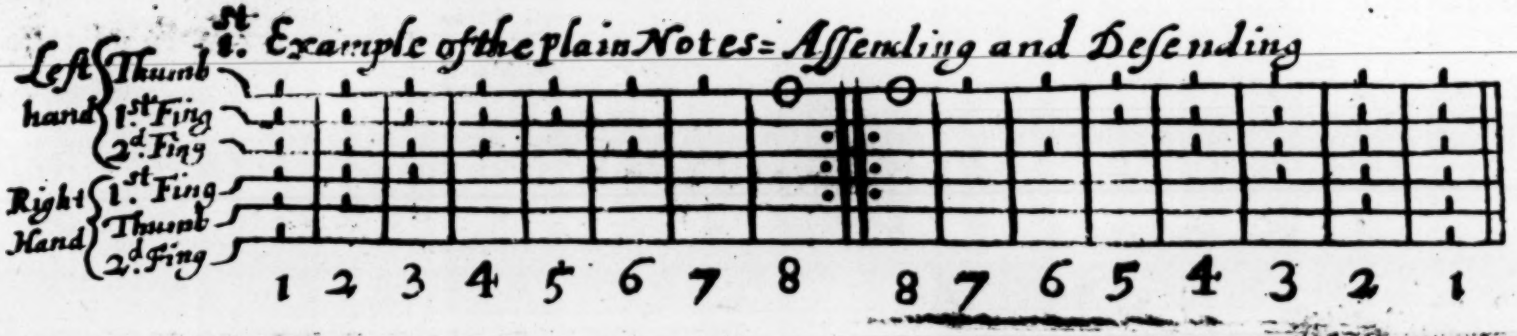
below, ſo they are ſtopt above with the four *firſt fingers*, and beneath with the two *thumbs*; and for the better ſtaying it to ones *Mouth*, the end of it is to be held between the *third* and *little finger*, placing the *third finger* above, and the *little finger* underneath, as is expreſſed in the *Figure* before the *Title*.

Of the manner of Playing on the Flagelet.

ALL Tunes or Leſſons for the *Flagelet* are prick'd upon ſix Lines, anſwering to the ſix Holes on that Inſtrument, by certain Characters called *Dots*: Theſe *dots* direct what *Holes* are to be ſtopt, there being ſo many, and the ſame *holes* to be ſtopt on the *Flagelet* each breath, as there are *dots* placed Perpendicularly on the ſix Lines; as ſuppoſe a *dot* upon the firſt or uppermoſt Line, the firſt hole on the *Flagelet* (agreeing with that firſt Line) muſt be ſtopt; and if there be two *dots* one over another, as on the firſt and ſecond, or firſt and third Lines, then the firſt and ſecond, or firſt and third *holes* on the *Flagelet* are to be ſtopt: For inſtance, in pricking the Tune called *Maiden Fair*, for the two firſt Sounds or Breaths is made a *dot* upon the firſt and third Line twice over, and accordingly the firſt and third *hole* of the *Flagelet* muſt be ſtopt, and then blow gently twice. The like is to be underſtood of the reſt; obſerving, that as many rows of *dots* as there are from top to bottom on the ſix Lines, ſo many ſeveral *ſounds* muſt there be on the *Flagelet*. Above the ſix Lines over the *Dots* are placed *Notes* for expreſſing the

Meaſure

Meaſure of Time, ſlow ... of which *Notes* and *Time*, I ſhall give you a certain Rule to know the Proportion in its due place.



Your *Flagelet* being held, as is directed, and your Fingers on the ſix Holes, your firſt Stop or Note is 6 *Dots*, the ſecond 5, the third 4, the fourth 3, the fifth 2, the ſixth 2 divided, the ſeventh 1, the eighth a Cypher [o] which is *all open*. Blow gently, and take your Breath at every Note or Sound. Example of theſe in their order.

Directions for Playing the Eight Notes Up or Aſcending.

1 Blow gently, all ſix holes being ſtopt, is 6 Dots.
2 Up with the *ſecond finger* of the *right hand*, is 5 Dots.
3 Off with the *thumb* of the *right hand*, is 4 Dots.
4 Up with the *firſt finger* of the *right hand*, is 3 Dots.
5 Up with the *ſecond finger* of the *left hand*, is 2 Dots.

6 Up with the *firſt finger* on the *left hand*, and down [illegible] with the *ſecond finger*, is 2 Dots divided.

7 Up with the *ſecond finger* of the *left hand*, is 1 Dot.

8 Off with the *thumb* of the *left hand* is the Cypher [o] upon the firſt or uppermoſt Line, which is all open.

To Play the Eight Notes Down or Deſcending.

1 Blow gently, all Holes being open, is the Cypher [o] upon the uppermoſt Line.

2 Stop with the *thumb* of the *left hand*, is 1 Dot.

3 Stop with the *ſecond finger* of the *left hand*, the *thumb* remaining, is 2 Dots divided.

4 Stop with the *firſt finger* of the *left hand*, taking up the *middle finger*, is 2 Dots.

5 Stop with the *ſecond finger* of the *left hand* again, the reſt remaining, is 3 Dots.

6 Stop with the *firſt finger* of the *right hand*, the reſt remaining, is 4 Dots.

7 Stop with the *thumb* of the *right hand*, is 5 Dots.

8 Stop with the *ſecond finger* of the *right hand*, and now all is ſtopt, which is 6 Dots.

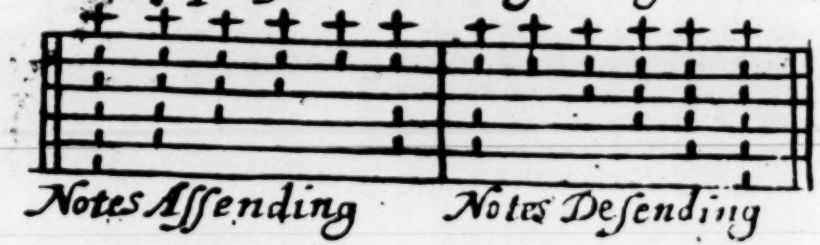
Practice to play theſe Eight Notes aſcending and deſcending, till you are perfect in them, always obſerving this Rule, that in Notes aſcending gradually, you muſt increaſe your Breath by degrees; and contrary in Notes deſcending, and in Notes that Riſe or Fall by Skips, you muſt ſuddenly increaſe or diminiſh your Breath, as the Notes require: The

taking

taking off a Finger raiſeth, and the ſtopping down the contrary. Always remember to ſtop the Holes cloſe, and to hit every Note diſtinctly with the tip of your Tongue.

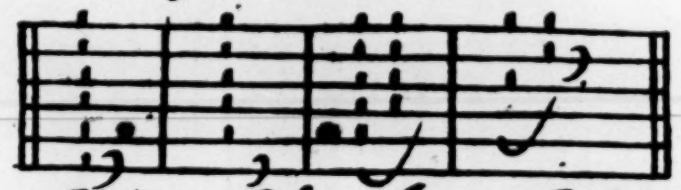
Next is ſet down Examples of the *Pinching Notes* and Graces; Alſo a Table of the *Notes* Flat and Sharp, aſcending on the *Violin* and *Flagelet*.

2d. Example of the Pinching or Inger Notes



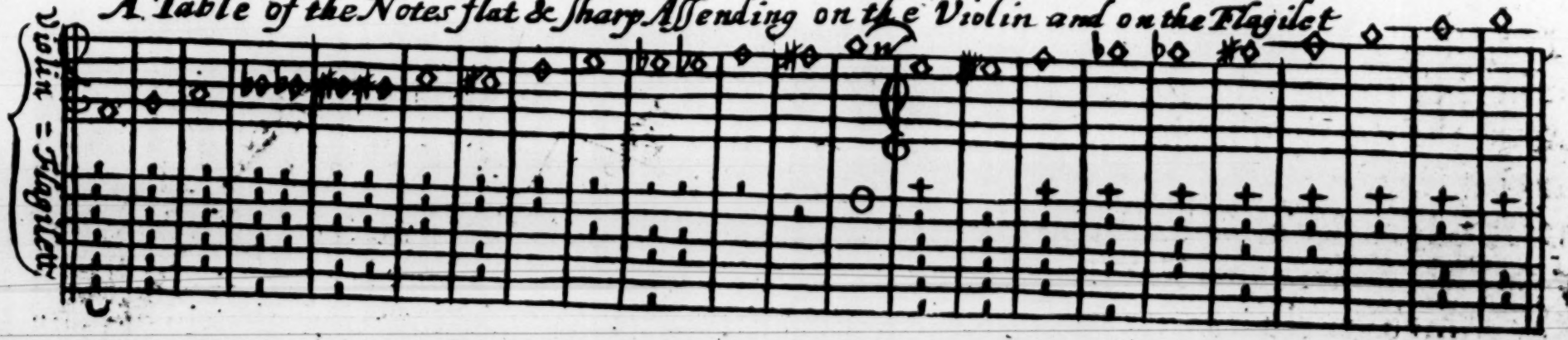
Notes Aſſending Notes Deſending

3d. Example of Shaks & Beats



a Beat: a ſhak: a ſlur: a ſlur & beat.

A Table of the Notes flat & ſharp Aſſending on the Violin and on the Flagilet



Inſtructions for Playing on the FLAGELET.

Of the Pinching Notes on the Flagelet.

The Pinching Notes aſcend eight Notes higher than the Plain Notes, and are diſtinguiſhed from them by a *daſh* drawn through the firſt or higheſt *Dots*, making it a *Croſs*, as in the foregoing Example. To play them on the *Flagelet* you muſt do thus: Bend your *left thumb*, and let it be but half over the firſt Hole (on which the *Pinch* is always made, by Pinching your Nail hard over half the Hole) then give it a ſtronger Breath than the former Notes had, and you ſhall find the Sound of the *Flagelet* to be eight Notes higher. All the other Stops are the ſame with the former.

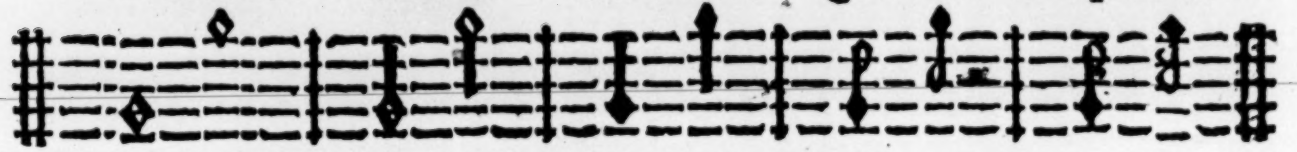
Of the ſeveral Graces on the Flagelet.

In the former Example of *Graces*, the Mark or Character of a *Beat* and *Shake* is all one, but in Playing them is this difference: When the Mark is on the ſame Line even with the *Dot*, then you are to liſt up that finger and ſhake, and lay it down again before you play any other, this is called a *Beat*. But when the Mark ſtands alone upon any other line underneath the *dot*, then with the finger belonging to that Line on which it is ſet you muſt ſhake, taking it off again before you play any other Note; and this is called a *ſhake*. The third mark is for a *ſlur* or *ſlide*, that is, when two Notes are tyed together by a *Crooked daſh* underneath, then thoſe two Notes muſt be expreſs'd with one Breath. There is another much like this, which concludes with a *Beat*, and is play'd thus: Hit the firſt Note with the tip of your Tongue, and continuing your Breath, take up the ſecond and bring on the firſt *beating*.

Instructions for Playing on the FLAGELET.

The Names of the Notes.

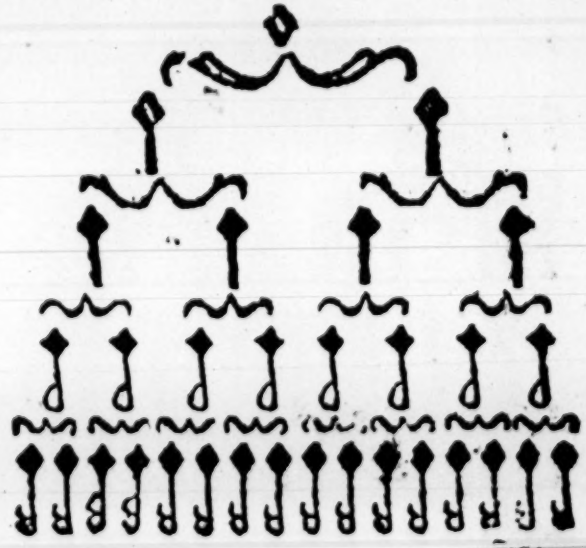
Semibreves. Minims. Crotchets. Quavers. Semiquavers.



Of the Time, or Proportions of the Notes.

THE Mood for the *Common Time* is thus Marked ¢, is put at the beginning of all Lessons, and is Multiplyed by two, as one *Semibreve* is two *Minims*, one *Minim* two *Crotchets*, one *Crotchet* two *Quavers*, &c.

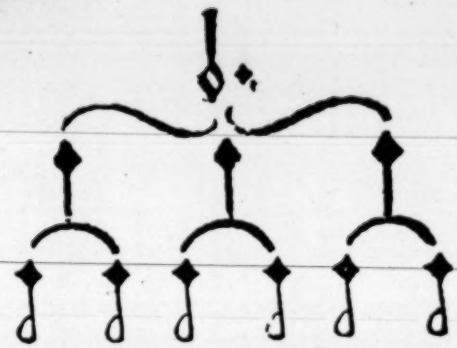
If what is said here concerning the *Common Time* be not sufficient to Instruct a Beginner, I refer him to Mr. *Playford*'s *Introduction to the Skill of Musick*, where he may not only be Instructed in this, and the *Triple Time*, but in all the Grounds of *Musick*, both *Vocal* and *Instrumental*.



The

Inſtructions for Playing on the FLAGELET.

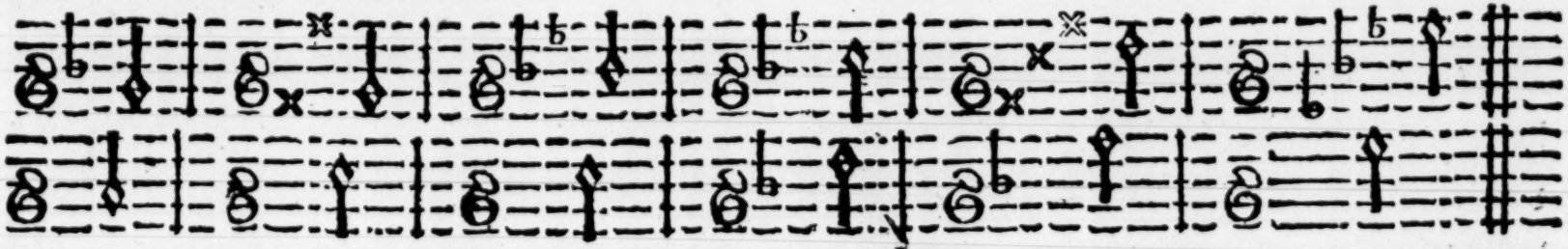
The Mood for *Tripla Time* is thus Marked $\frac{C}{3}$, and is multiplied by 3, (the Note having a prick added to it) as one *Minim* with a prick is three *Crotchets*, &c.



Laſtly, this Example is to be obſerved, directing what Key or Note any Tune prick'd for the *Violin* is proper for the *Flagelet*; in which obſerve, that all Leſſons belonging on the *Violin* in *Are*, *F fa ut*, *C ſol fa*, and *D la ſol*, have the ſame Key on the *Flagelet*; other Keys do vary, as is here to be ſeen.

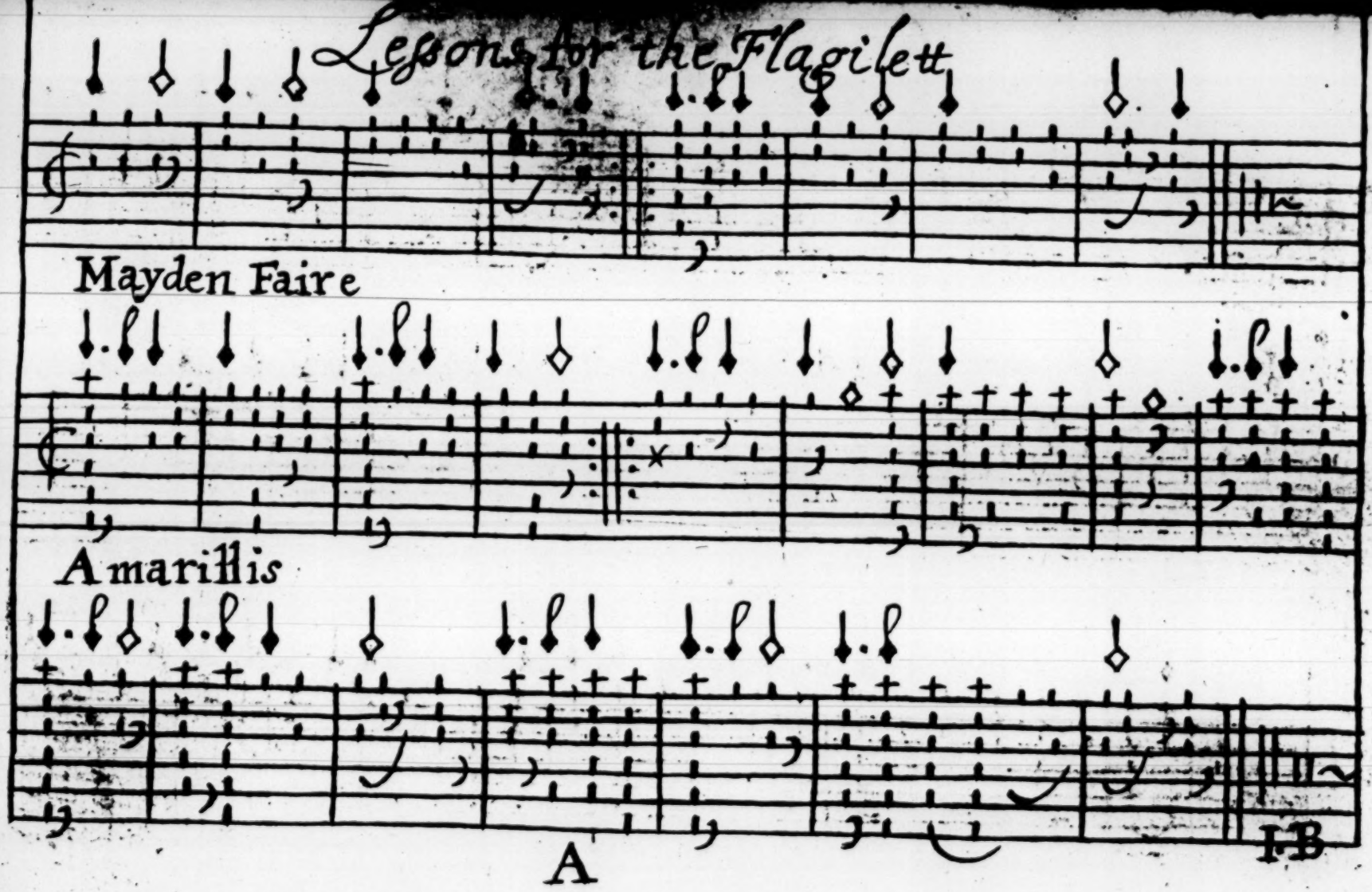
Violin.

Flagelet.

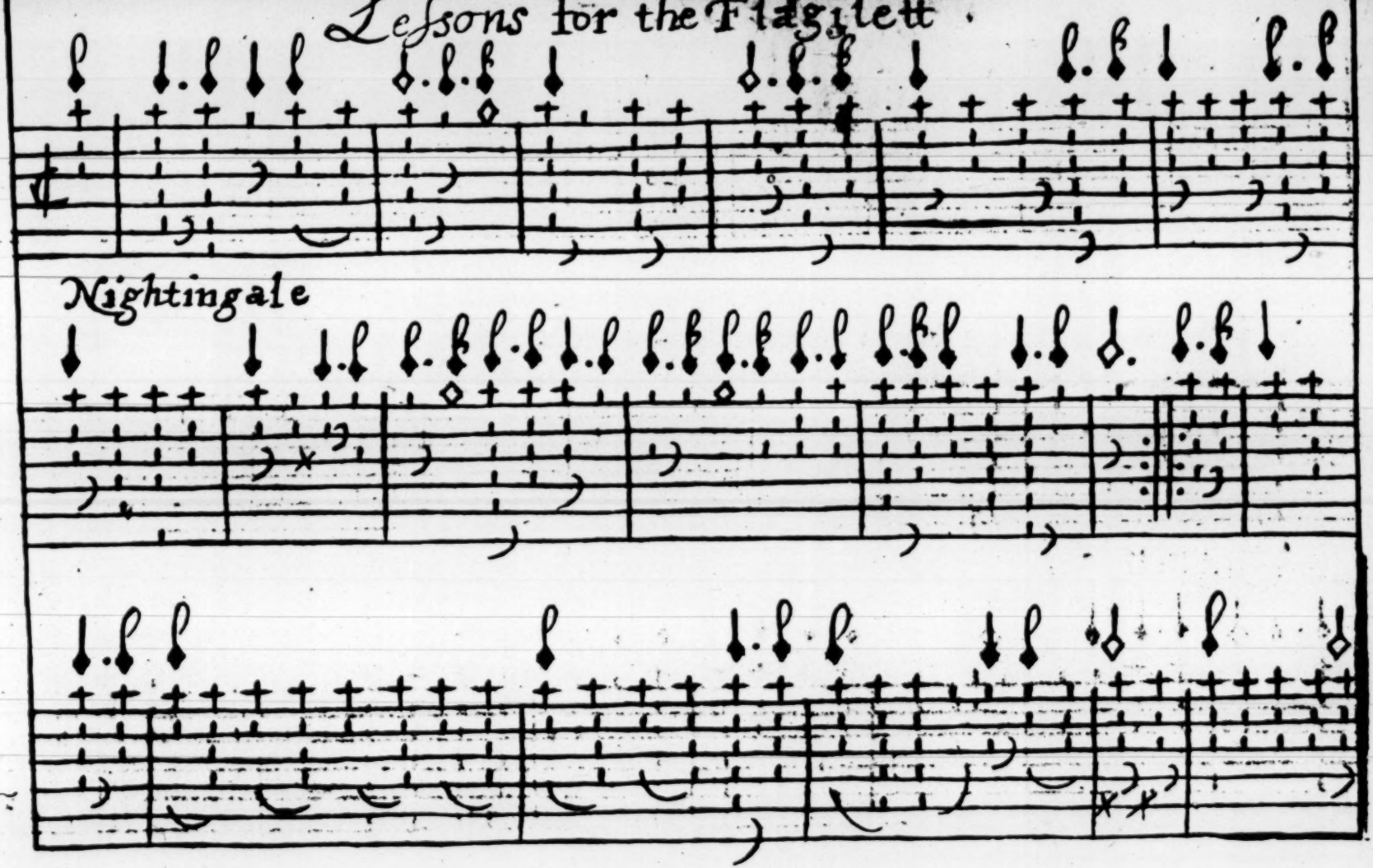


By the obſervation of the former Example of all the Notes Flat and Sharp (according to the Scale of *Muſick*, by Notes as well as Dots,) you will ſoon come to play any Tune prick'd by Notes. To conclude, I have endeavour'd with all Candor and Integrity to render this Book both uſeful and acceptable to all Lovers of *Muſick*, who I hope will receive it with the like.

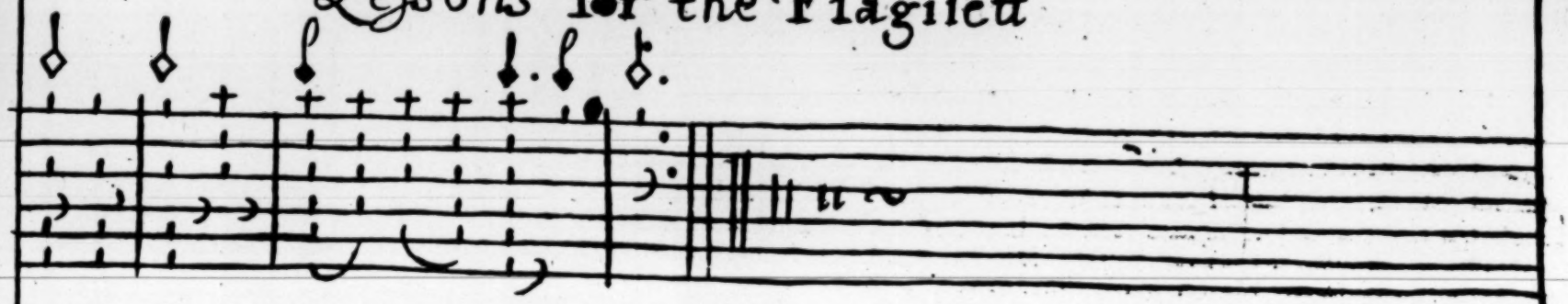
THO. GREETING.

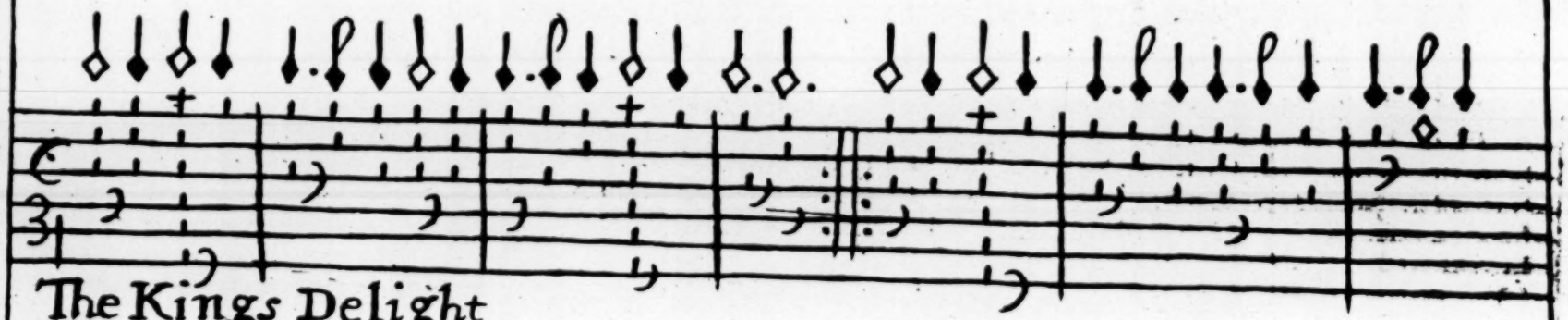

Lessons for the Flagilett
Mayden Faire
Amarillis
A
I B

Lessons for the Flagilett

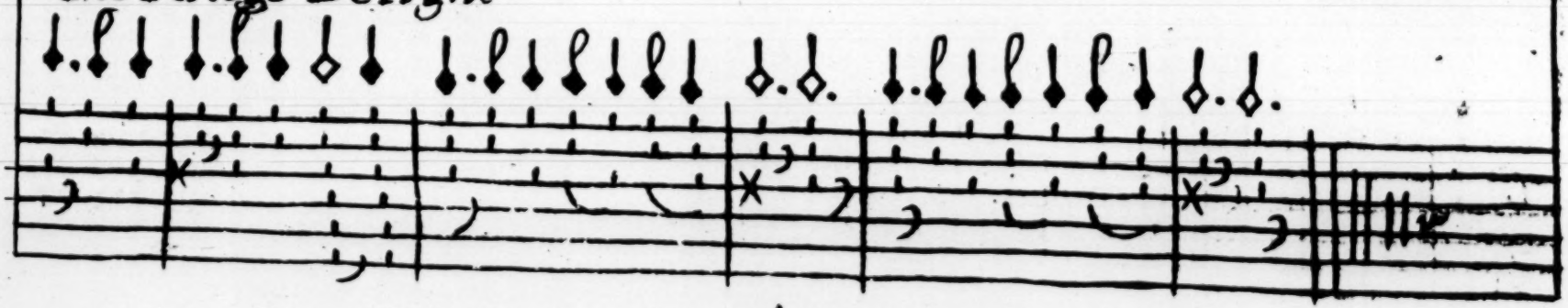


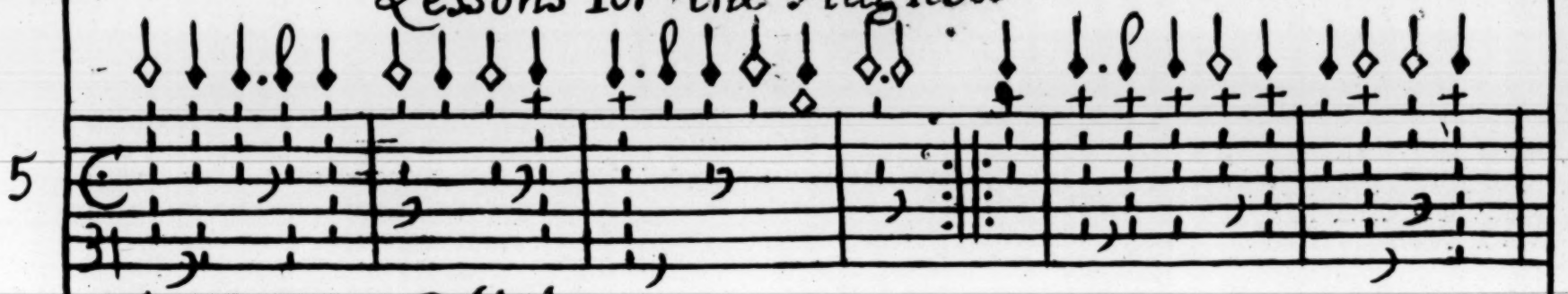
Lessons for the Flagilett



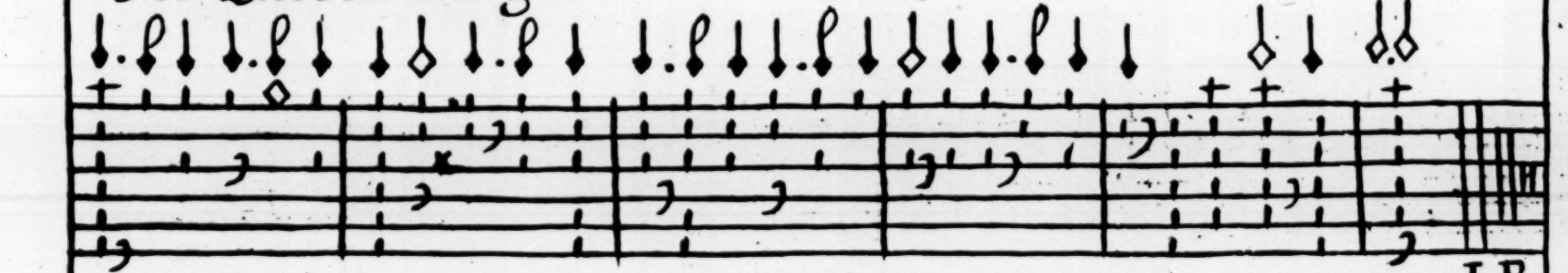


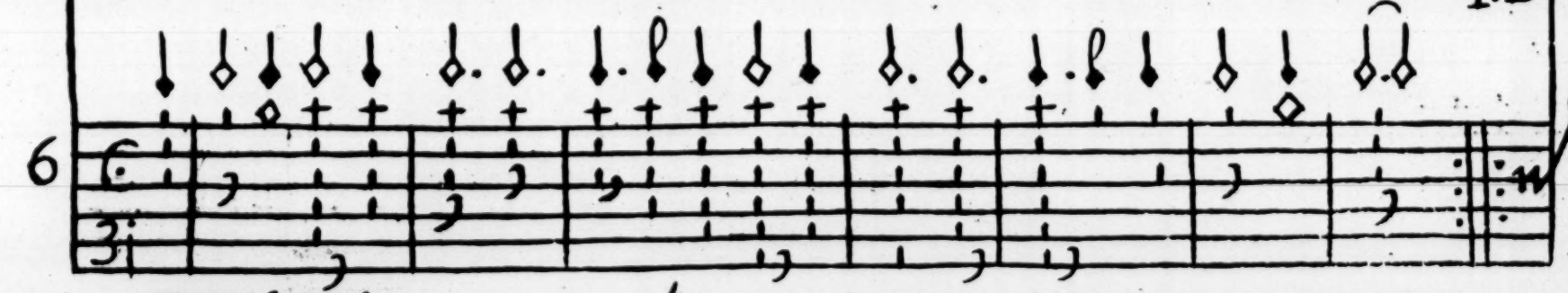
The Kings Delight



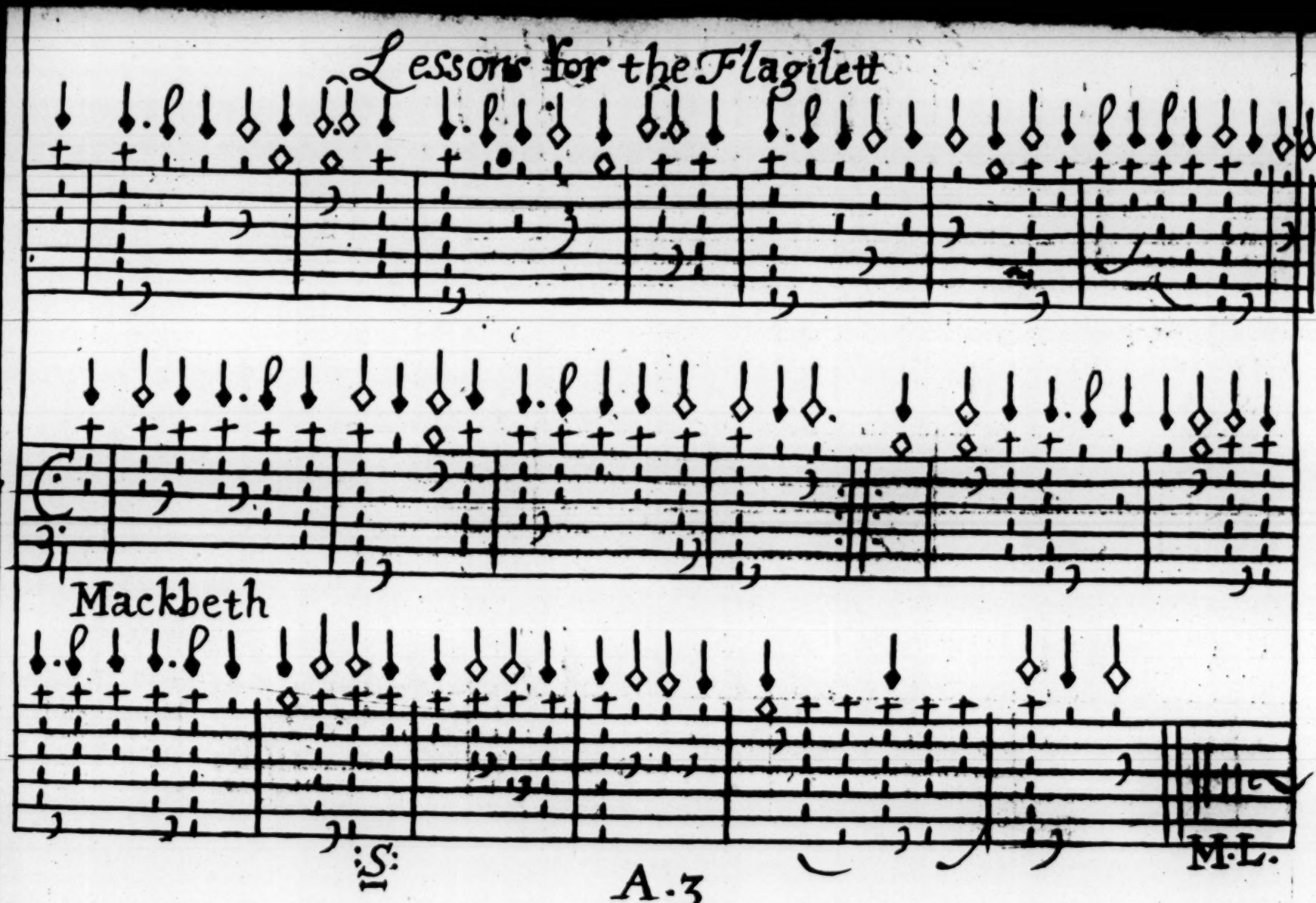


The Queens Delight.





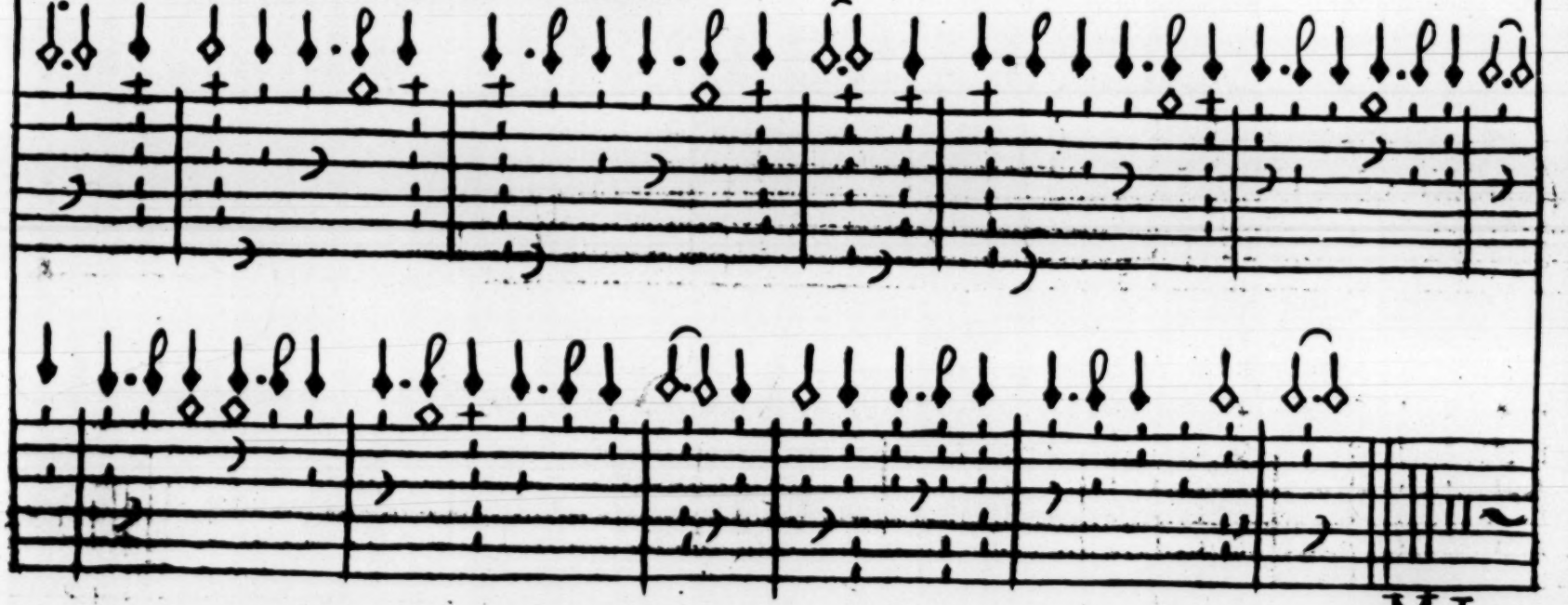
Parthenia.


Lessons for the Flagilett
Mackbeth
:S:
M.L.

Lessons for the Flagilett

8

Love in a Tubb: a dance



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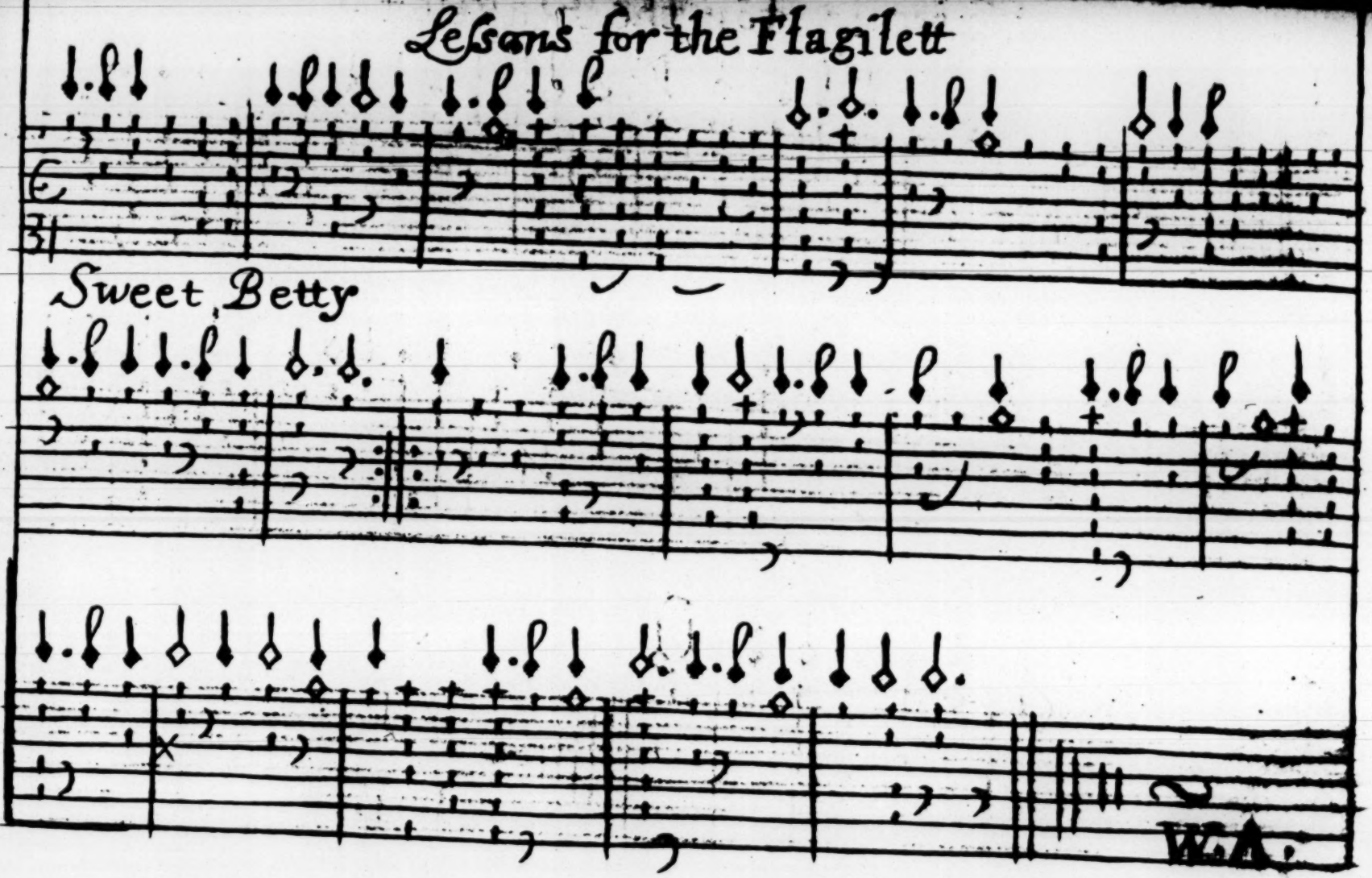
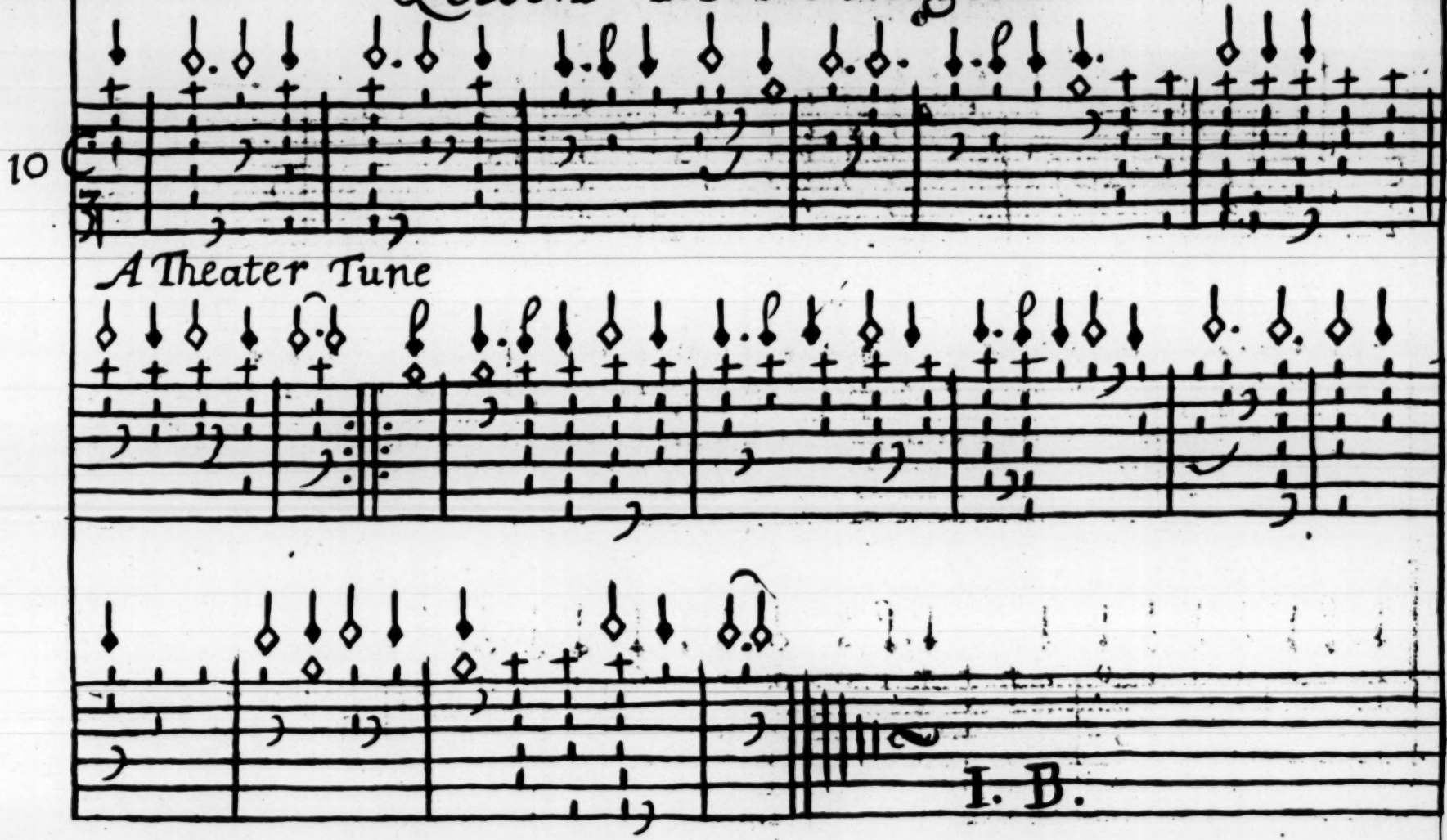
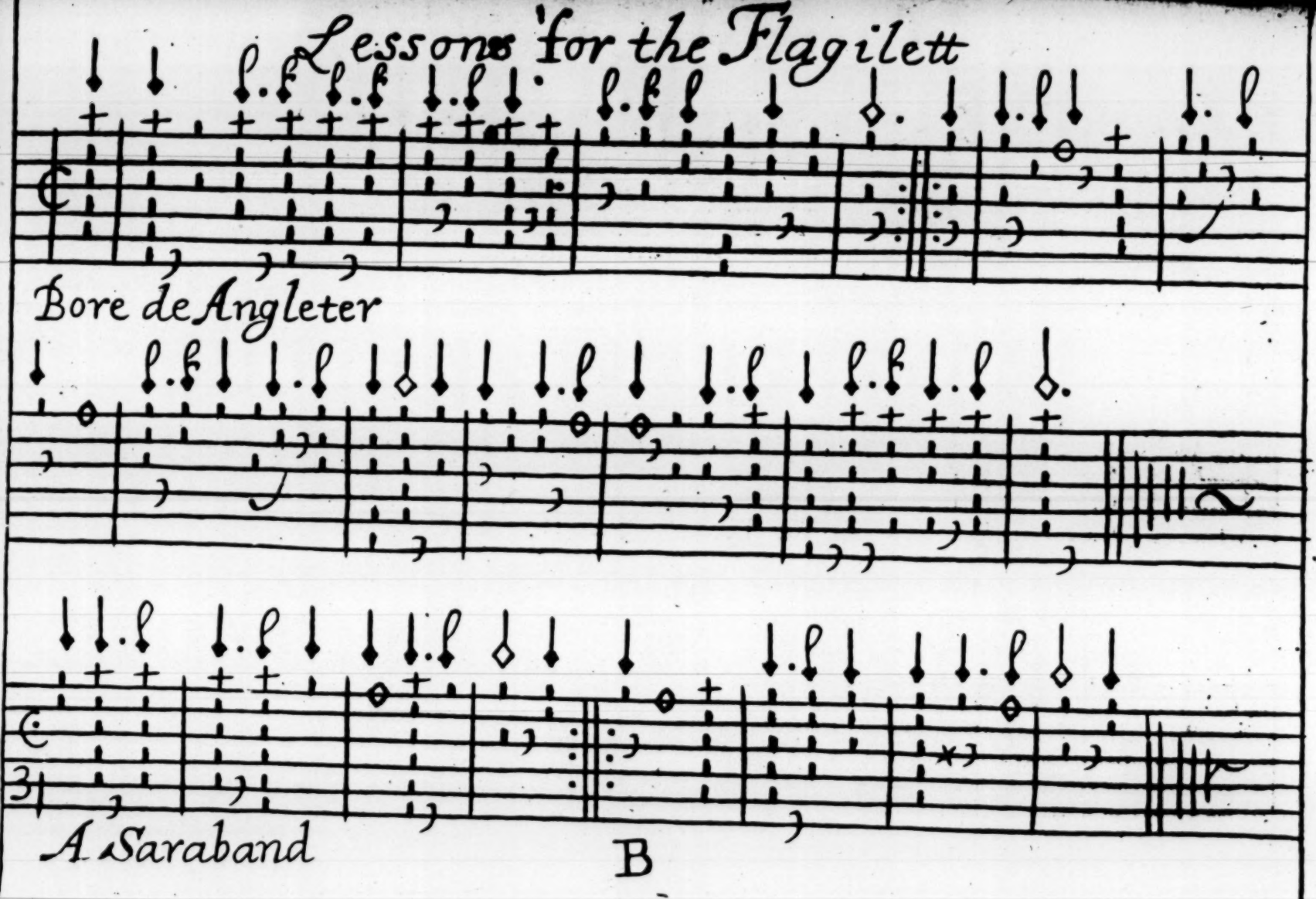
Lessons for the Flagilett




10
A Theater Tune
I. B.

Lessons for the Flagilett



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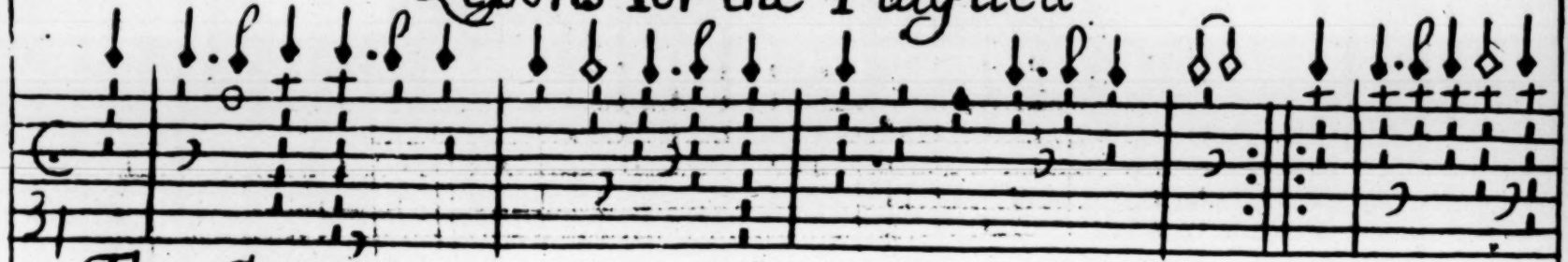
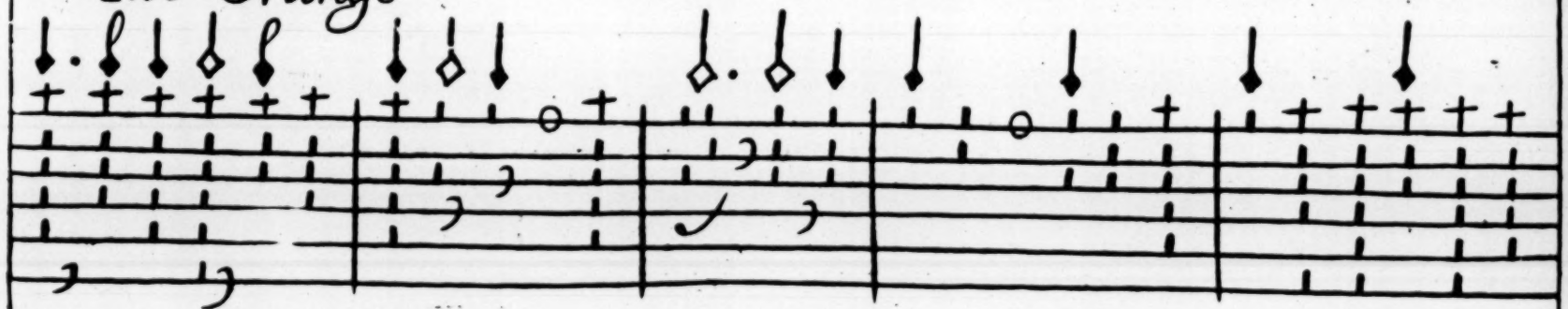
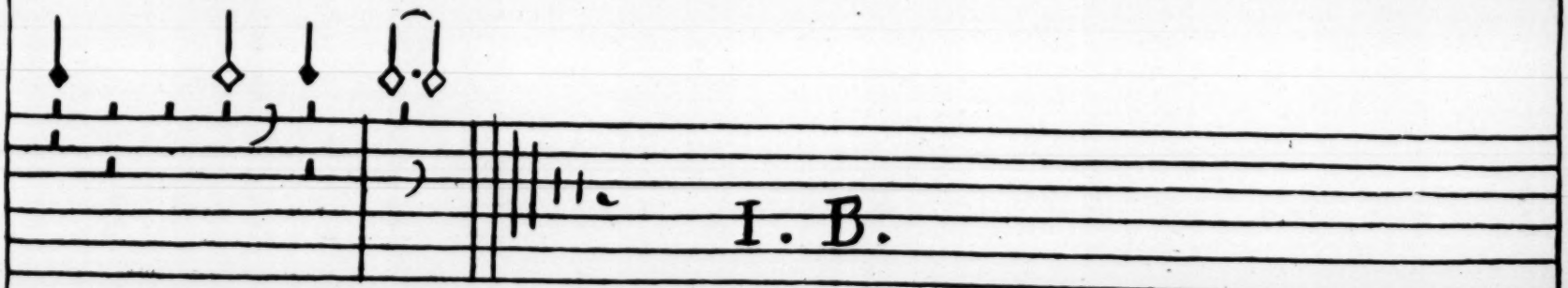
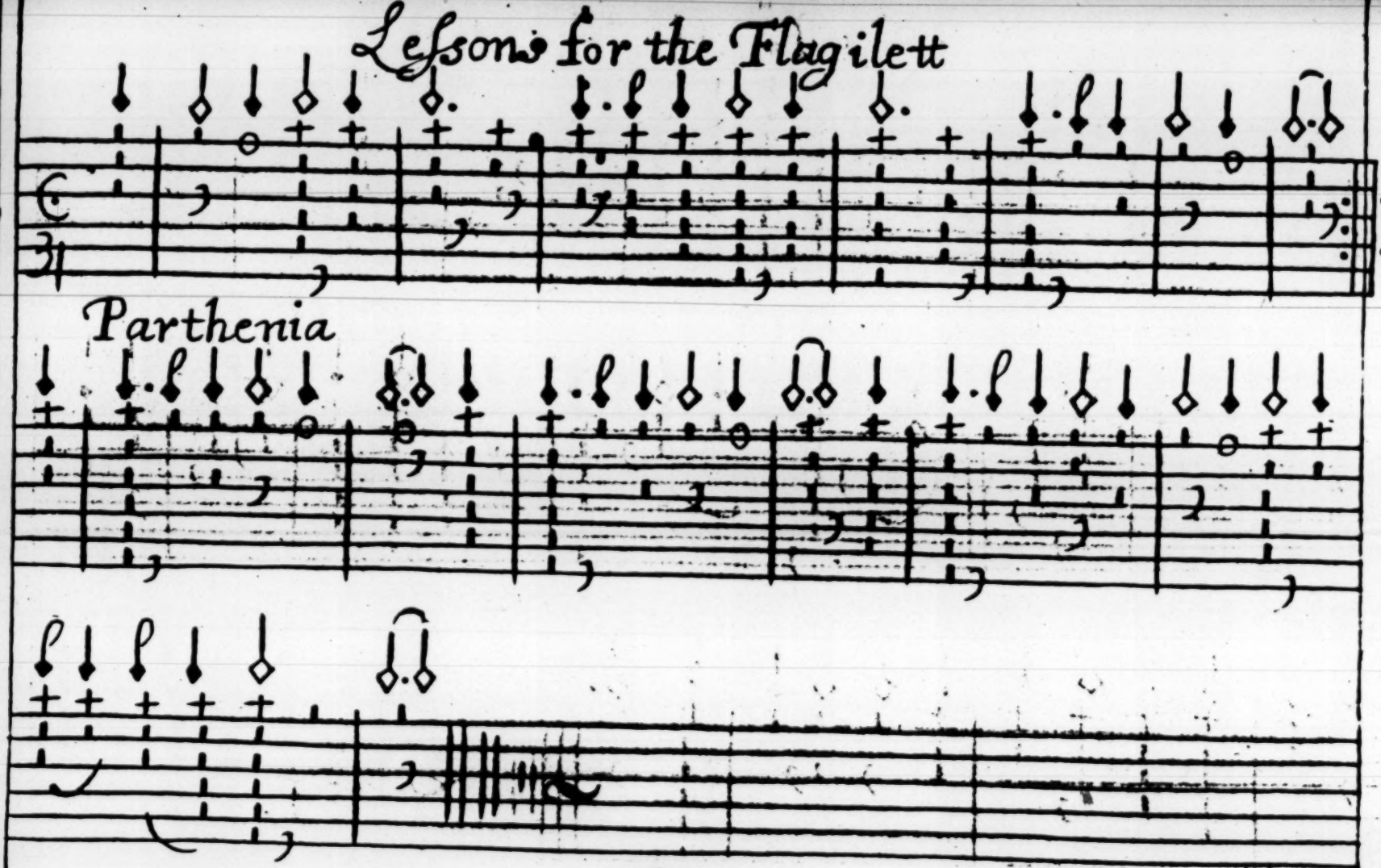


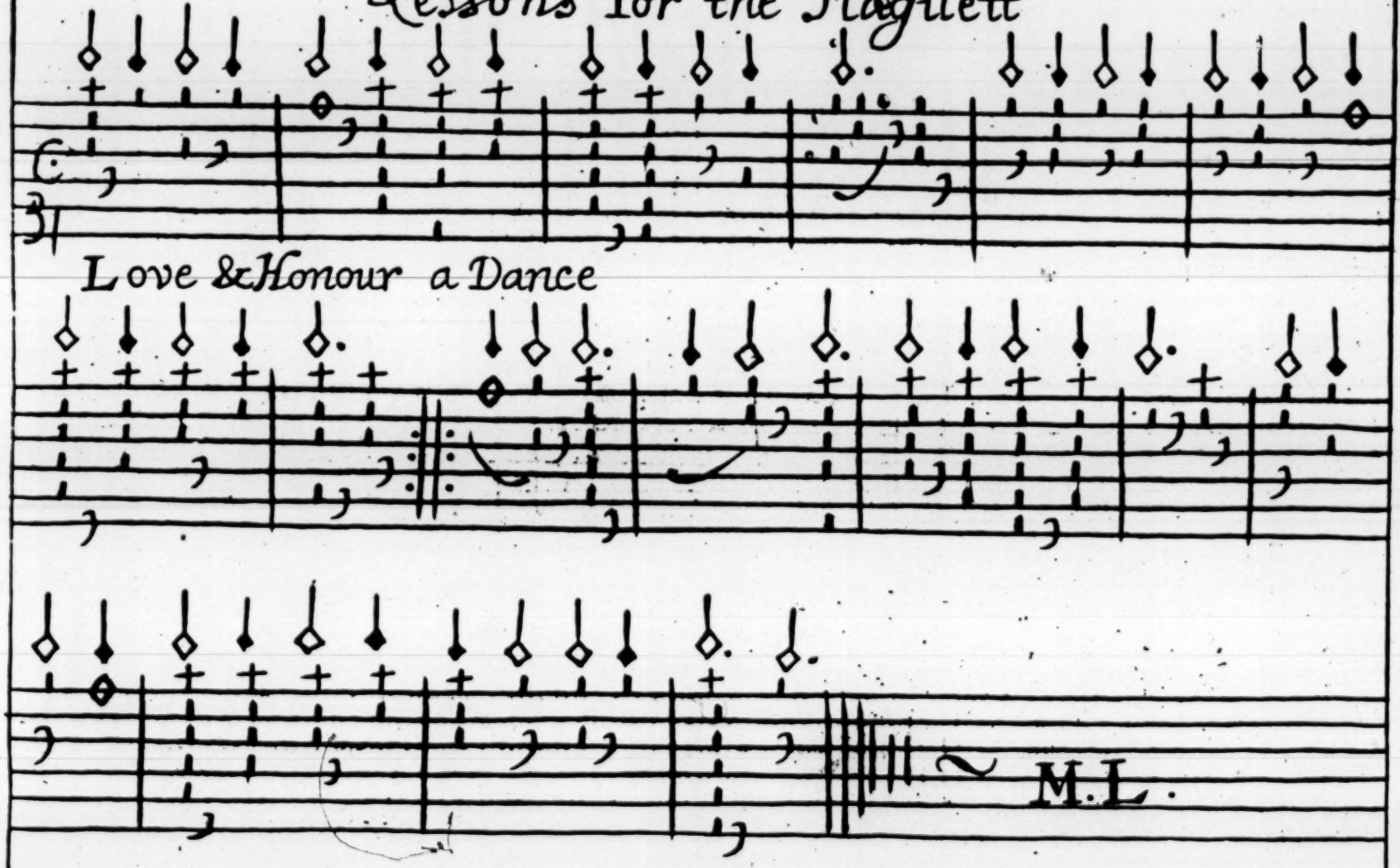
The Grange





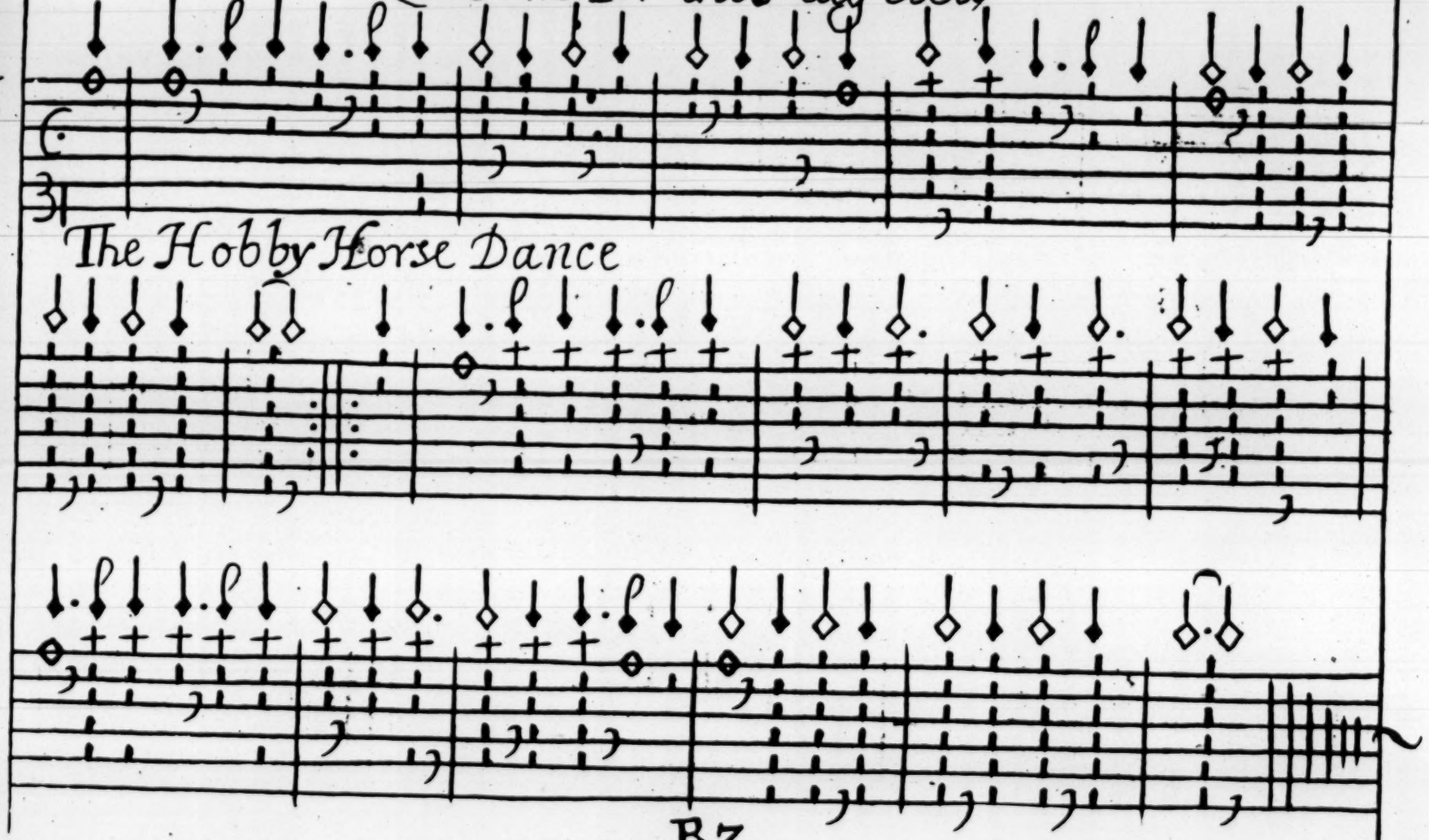

Parthenia

Lessons for the Flagilett



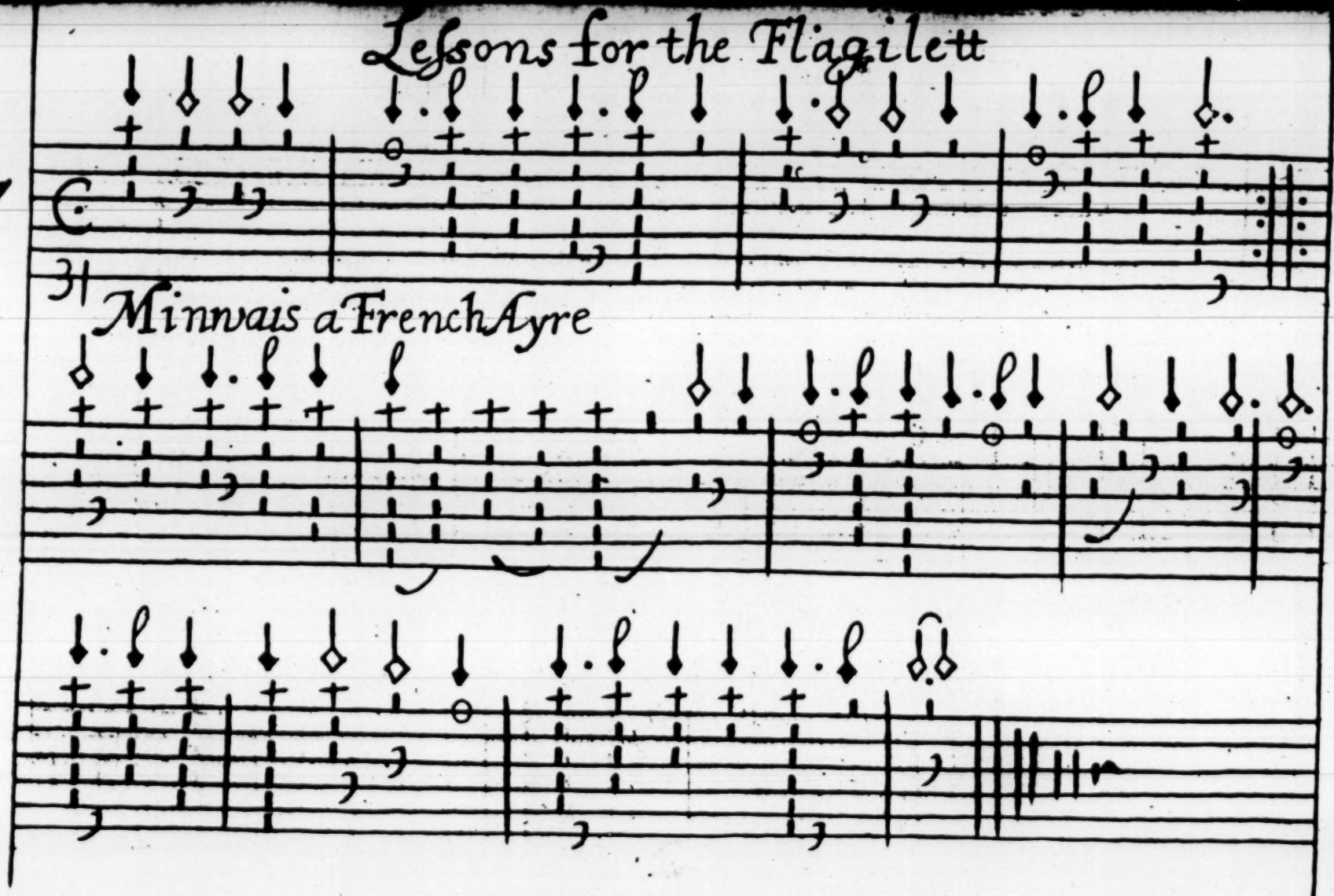
Lessons for the Flagilett

The Hobby Horse Dance



Lessons for the Flagilett

Minnvais a French Ayre



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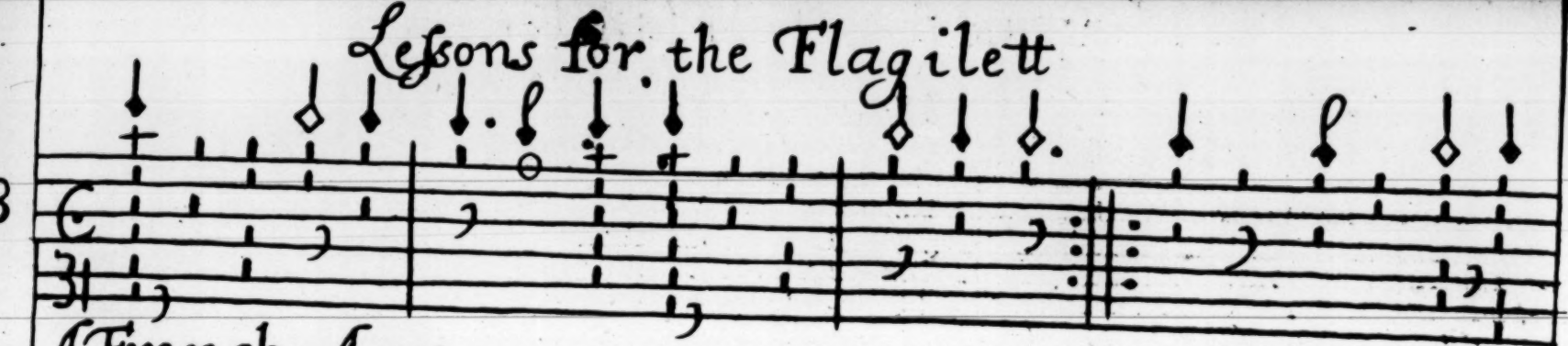
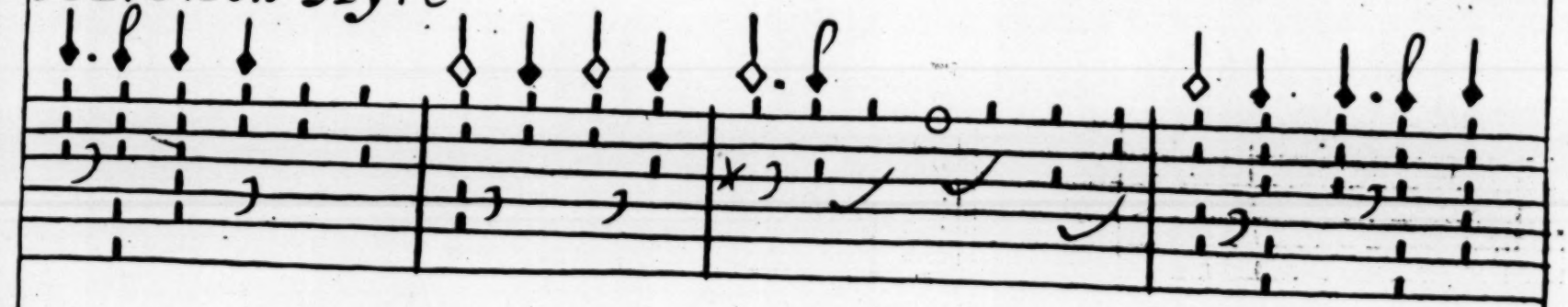
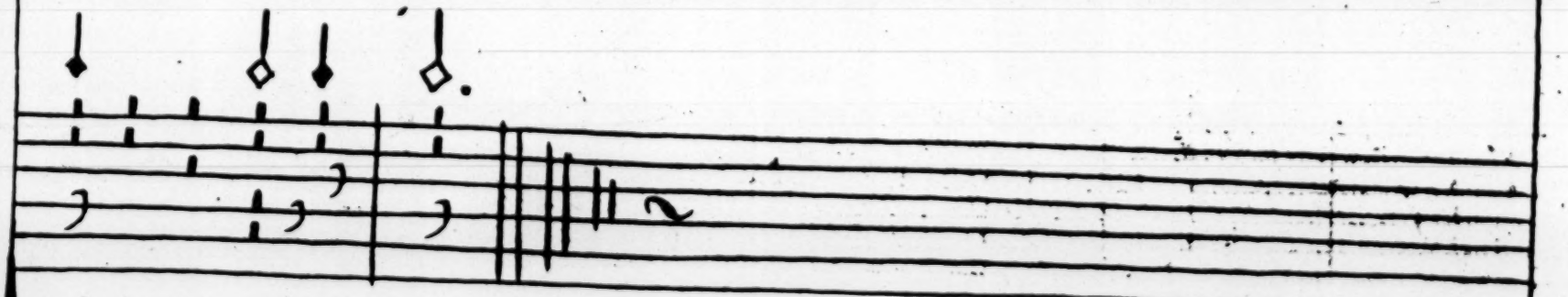


A French Ayre





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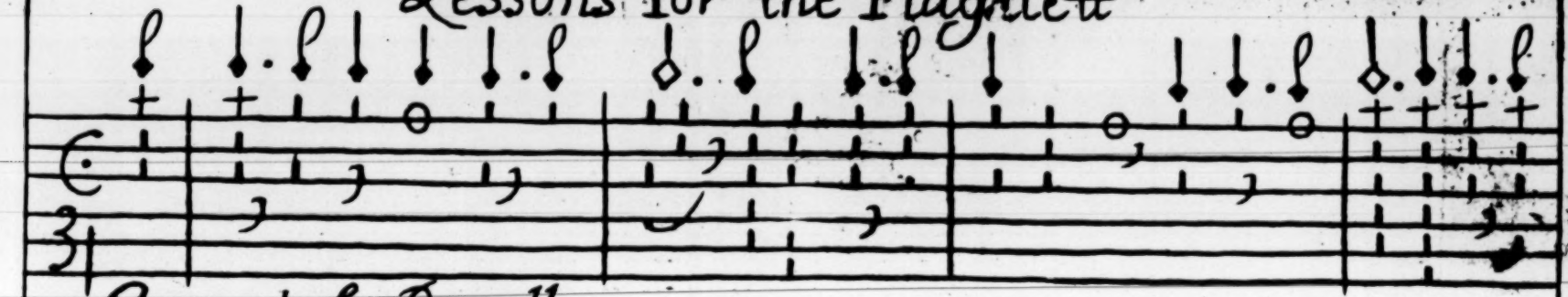

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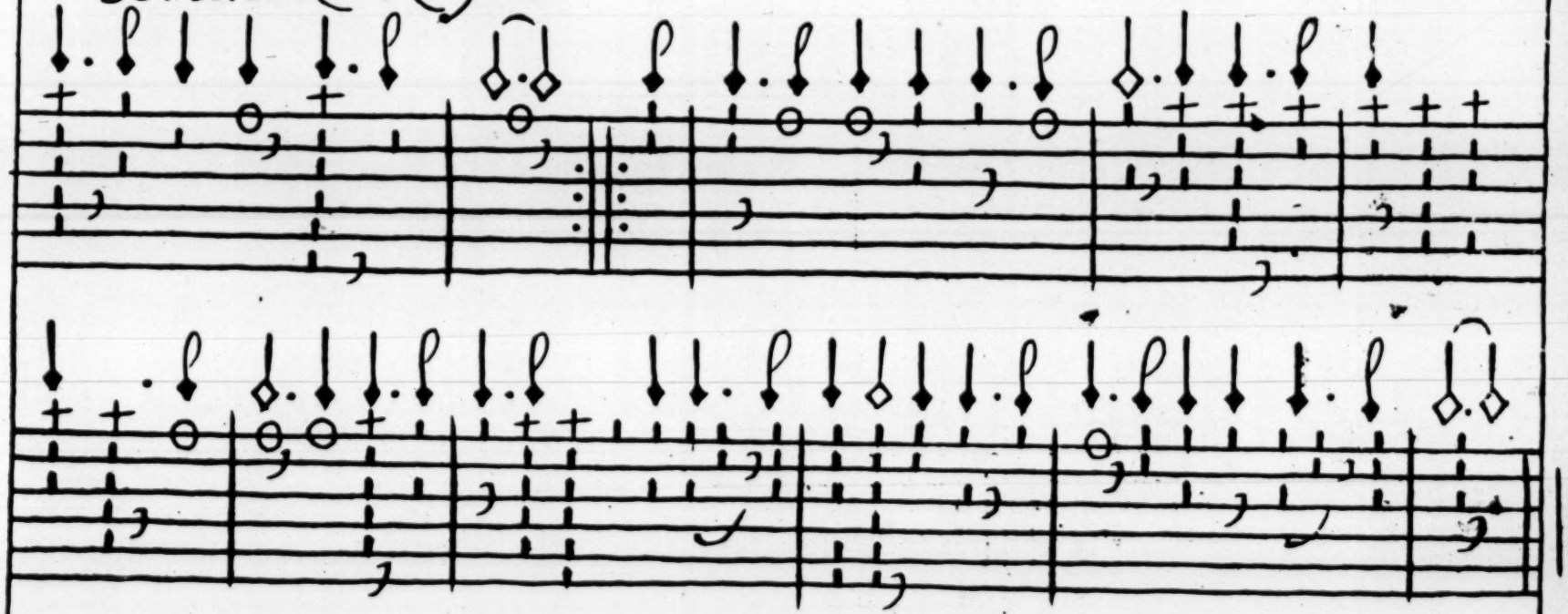
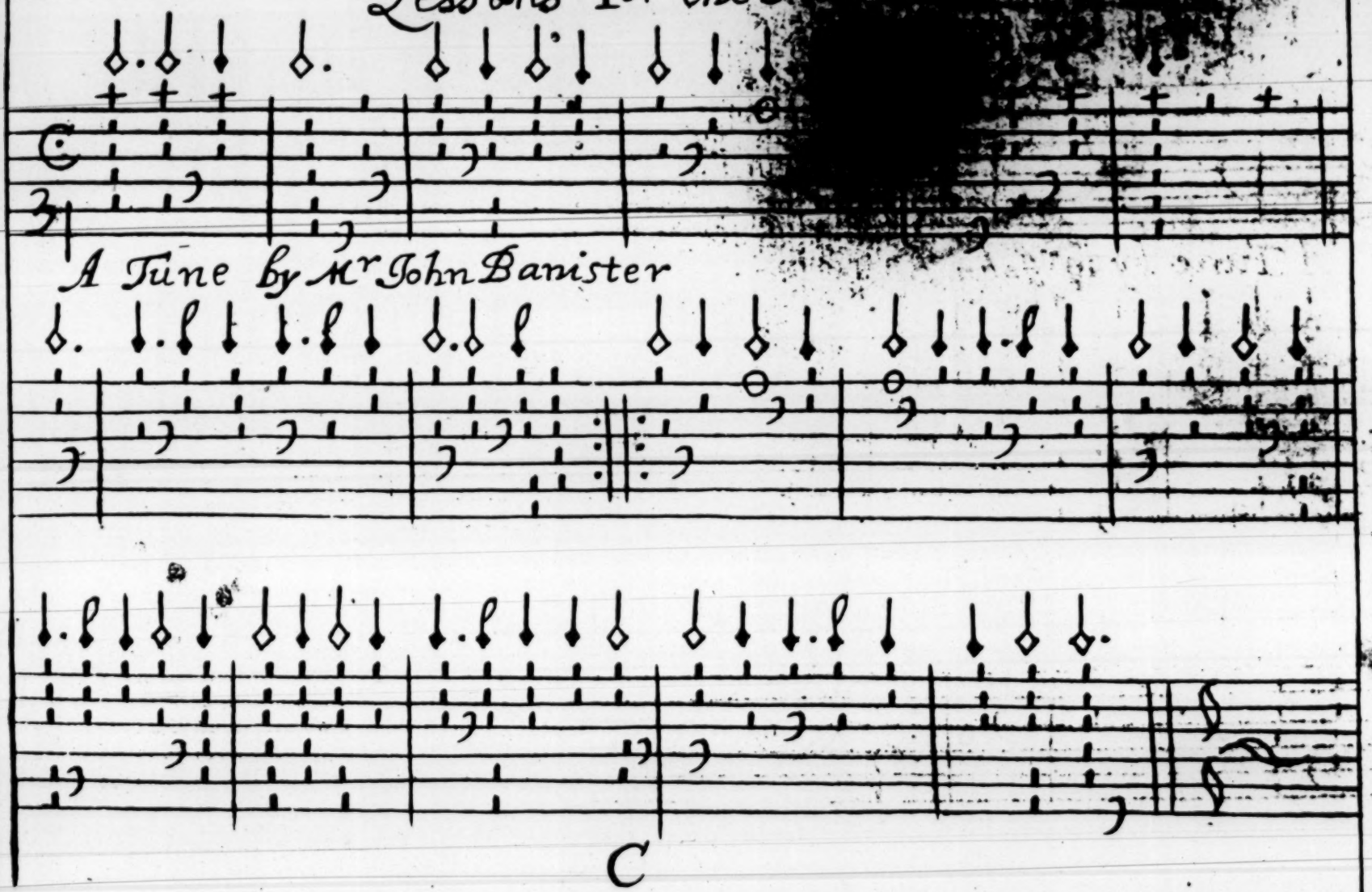
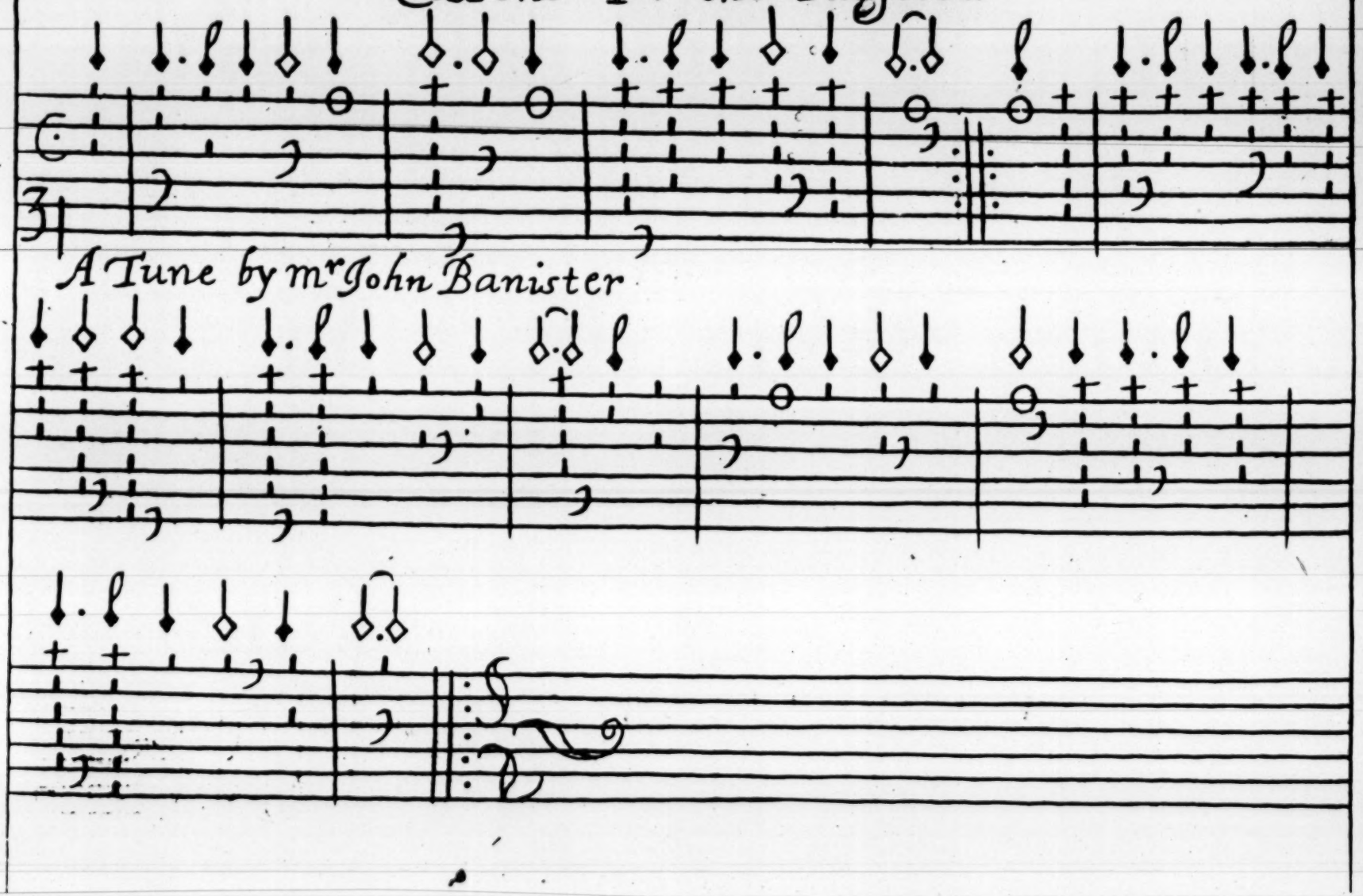
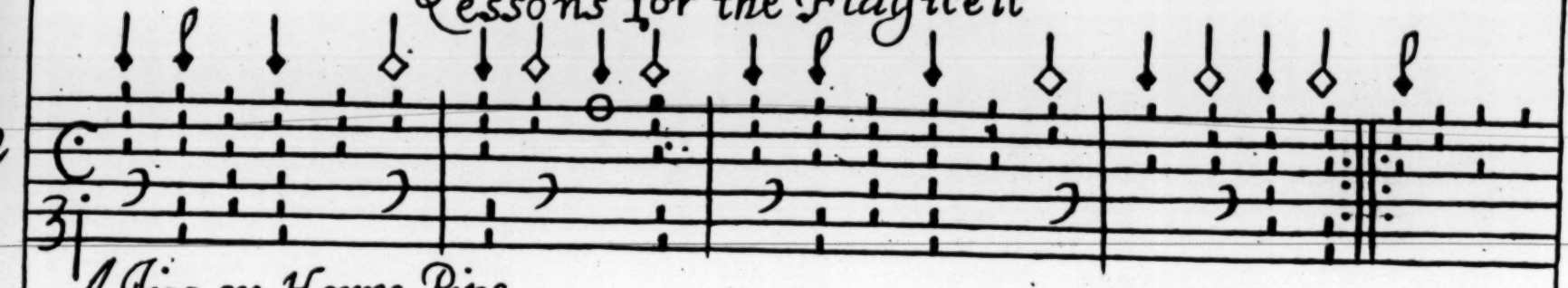



A Tune by Mr John Banister
C

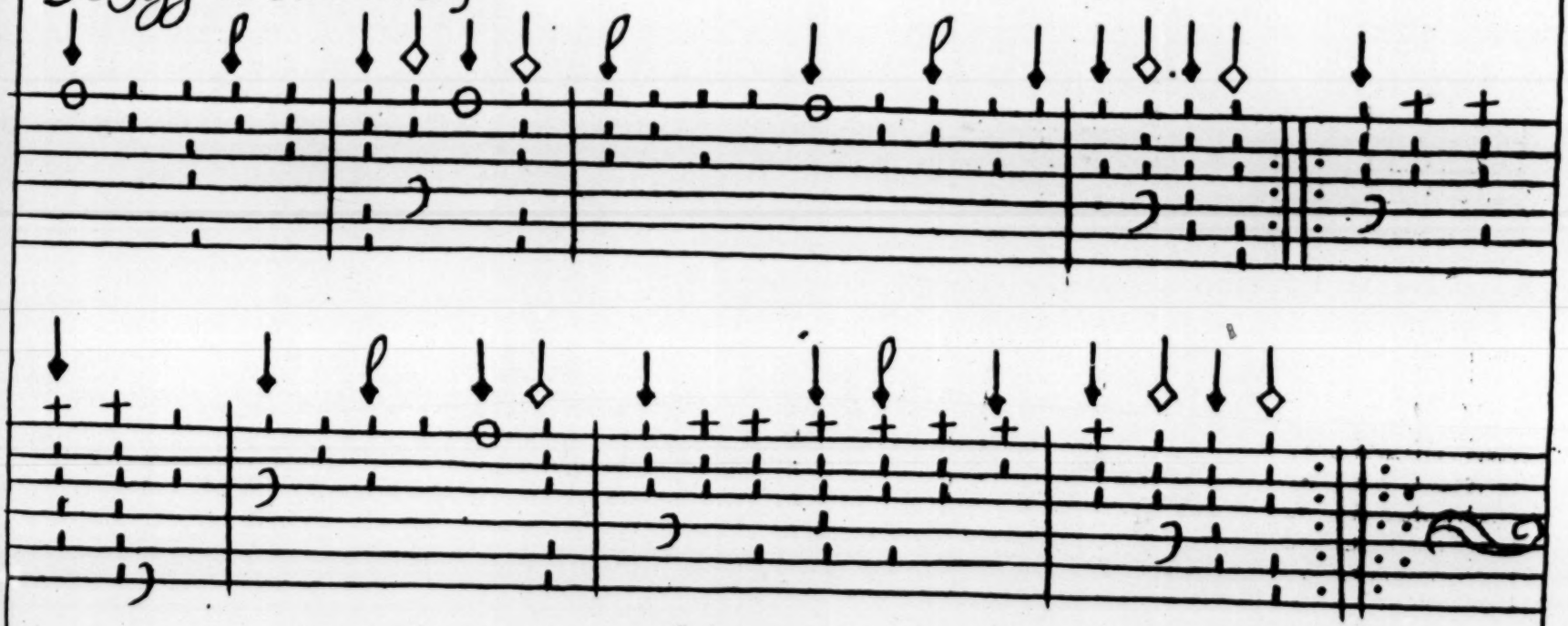
21

A Tune by mr John Banister

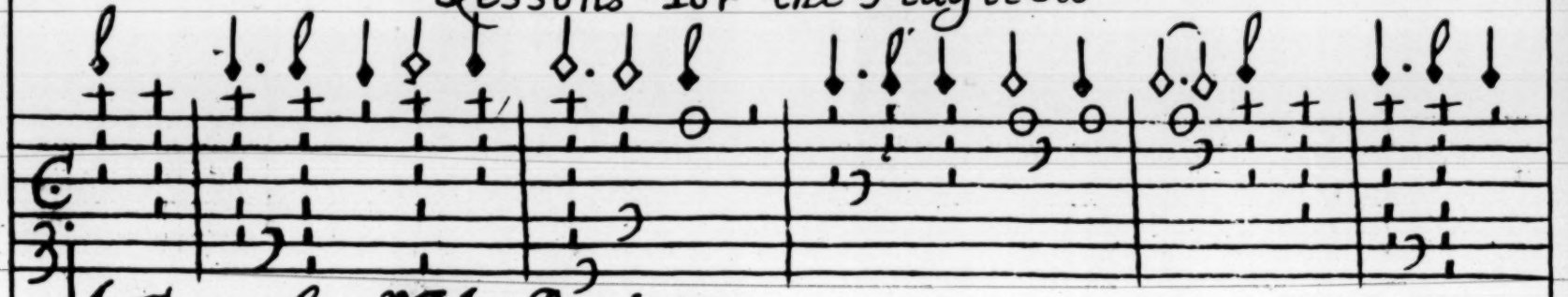




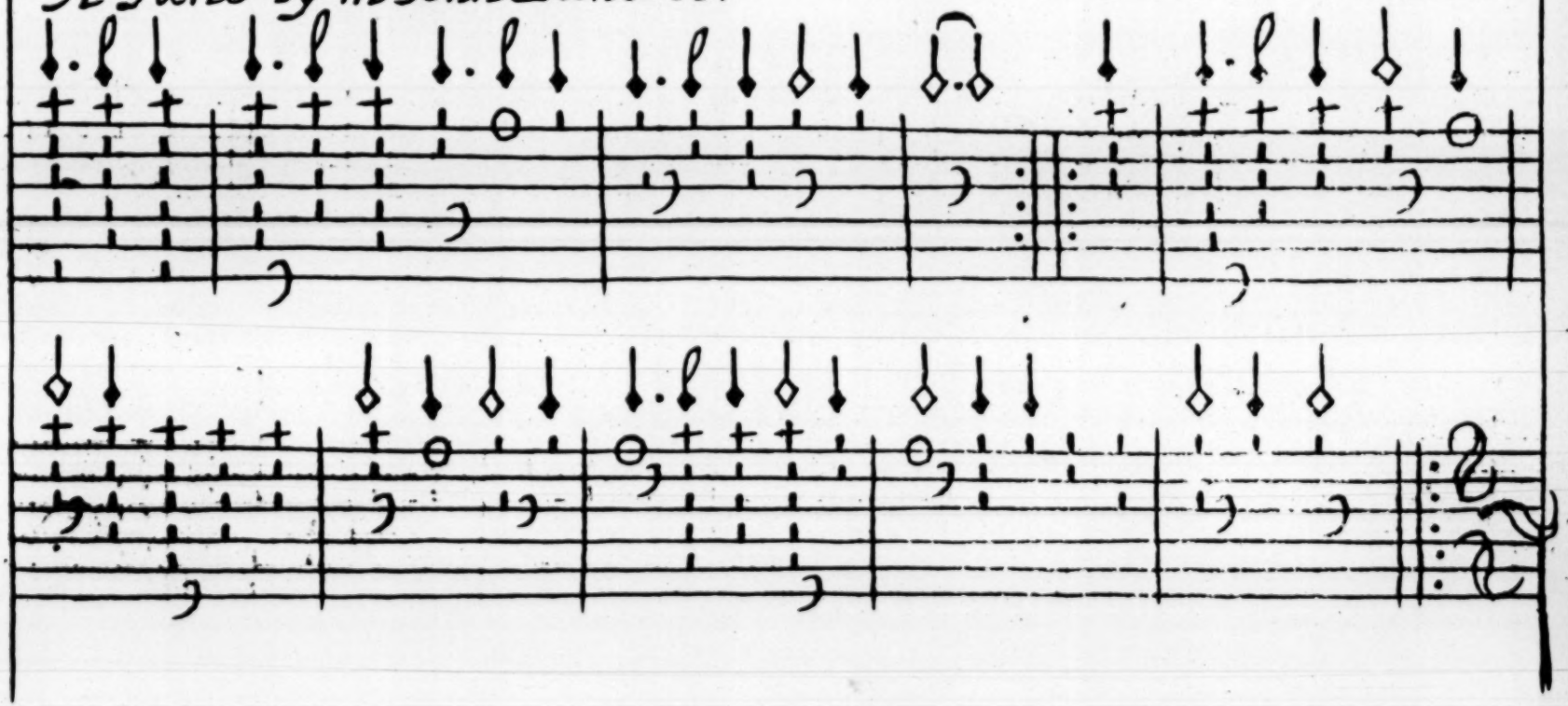
A Jigg or Horne Pipe



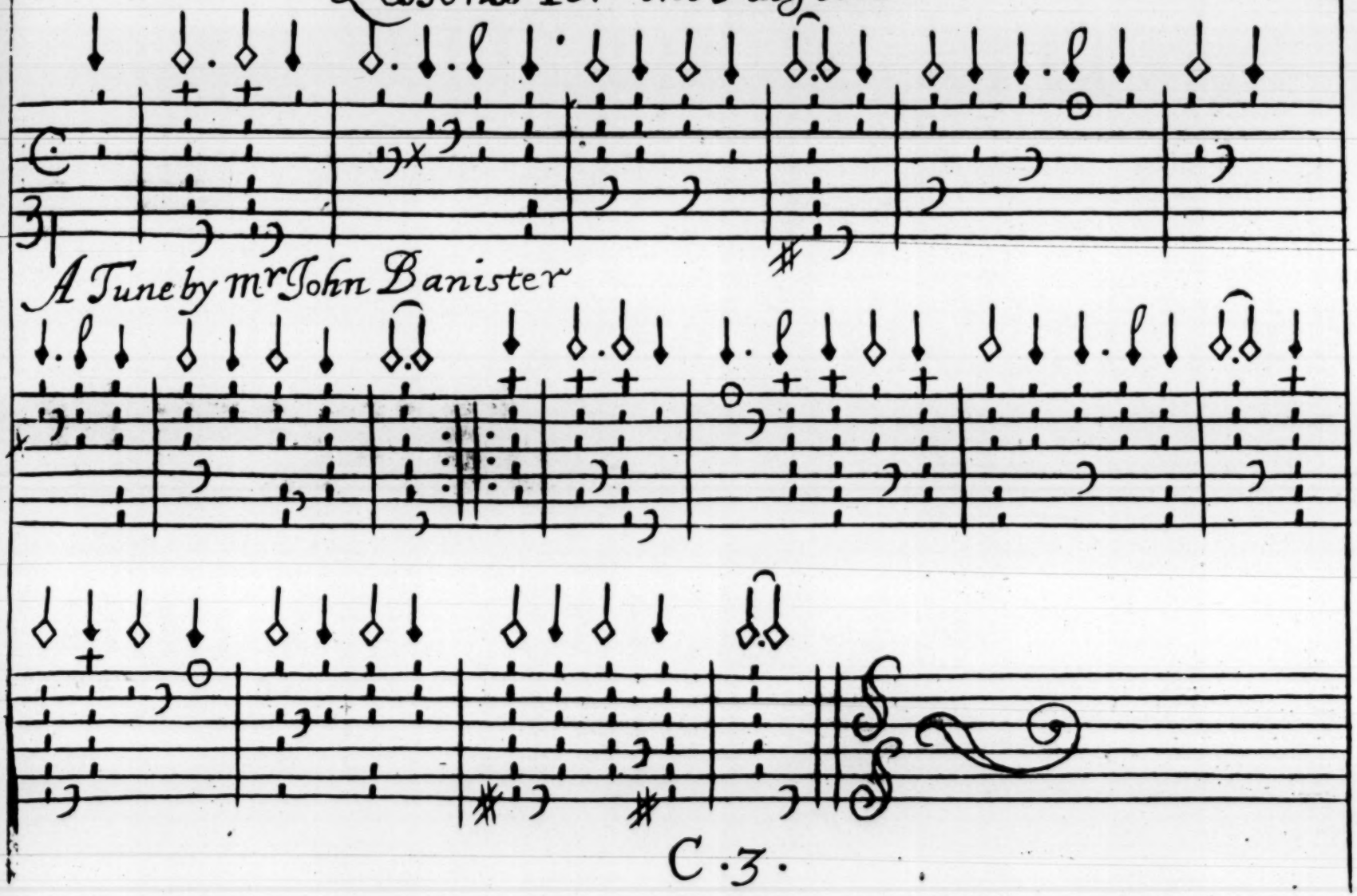
Lessons for the Flagilett



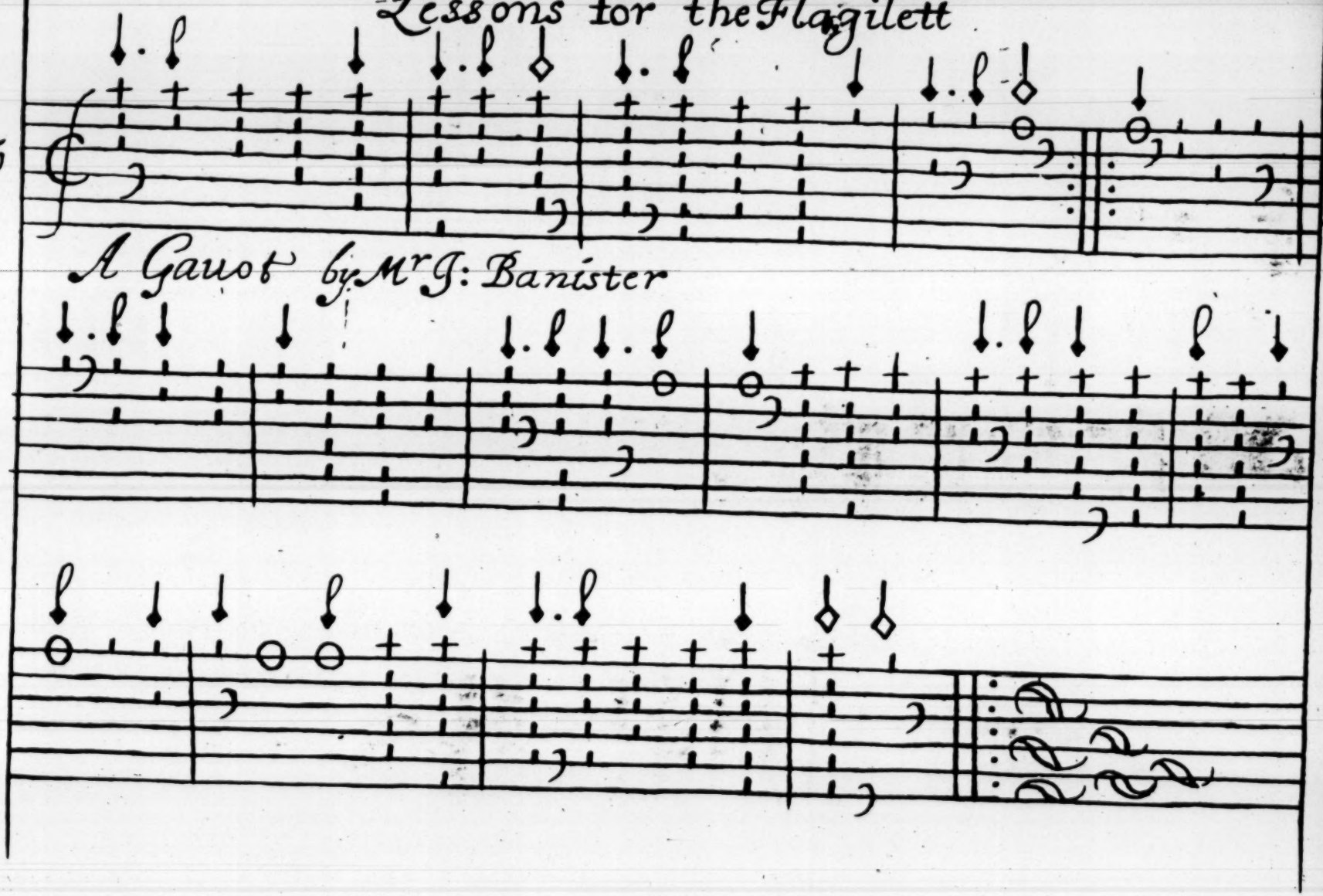
A Tune by mr John Banister



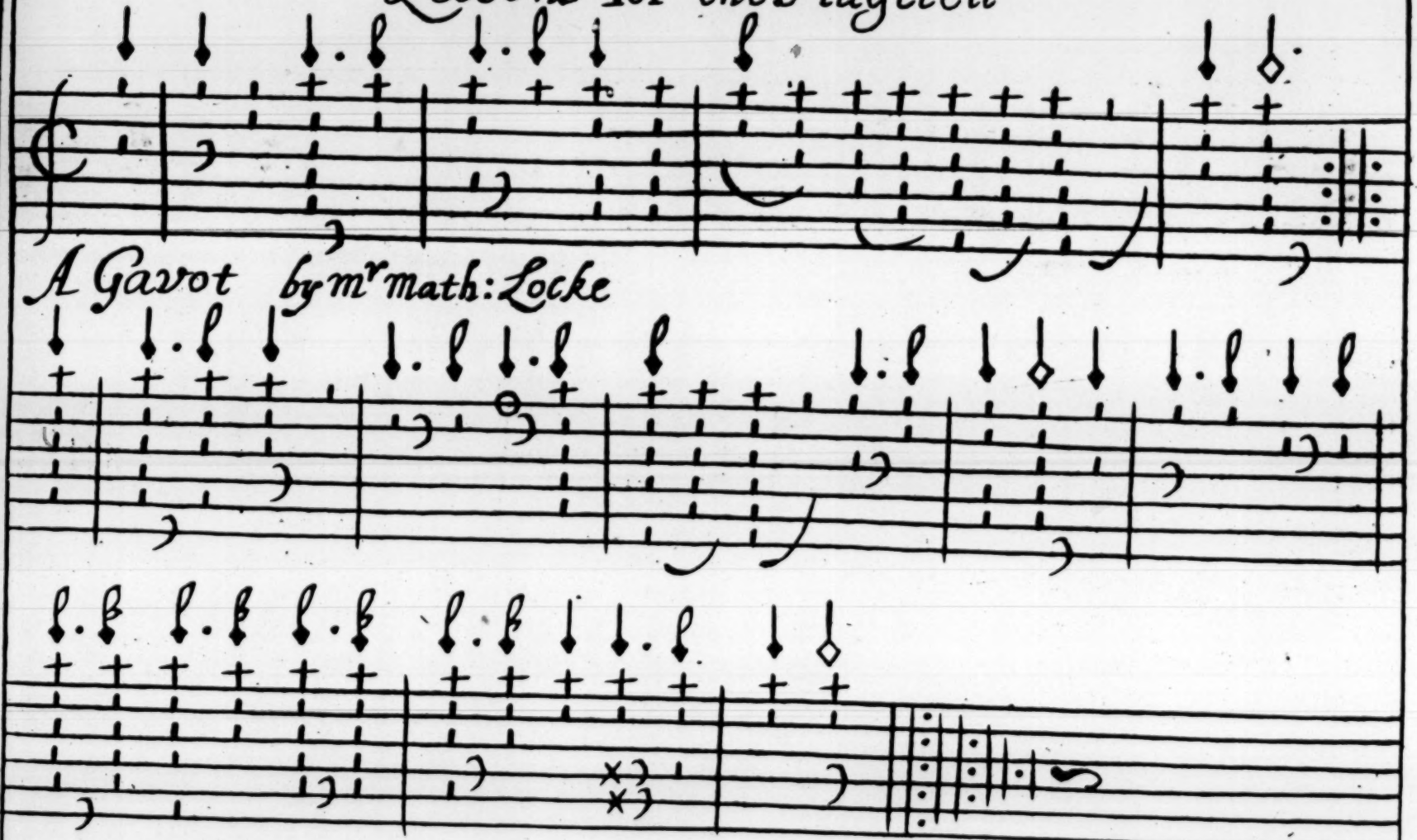
Lessons for the Flagilett

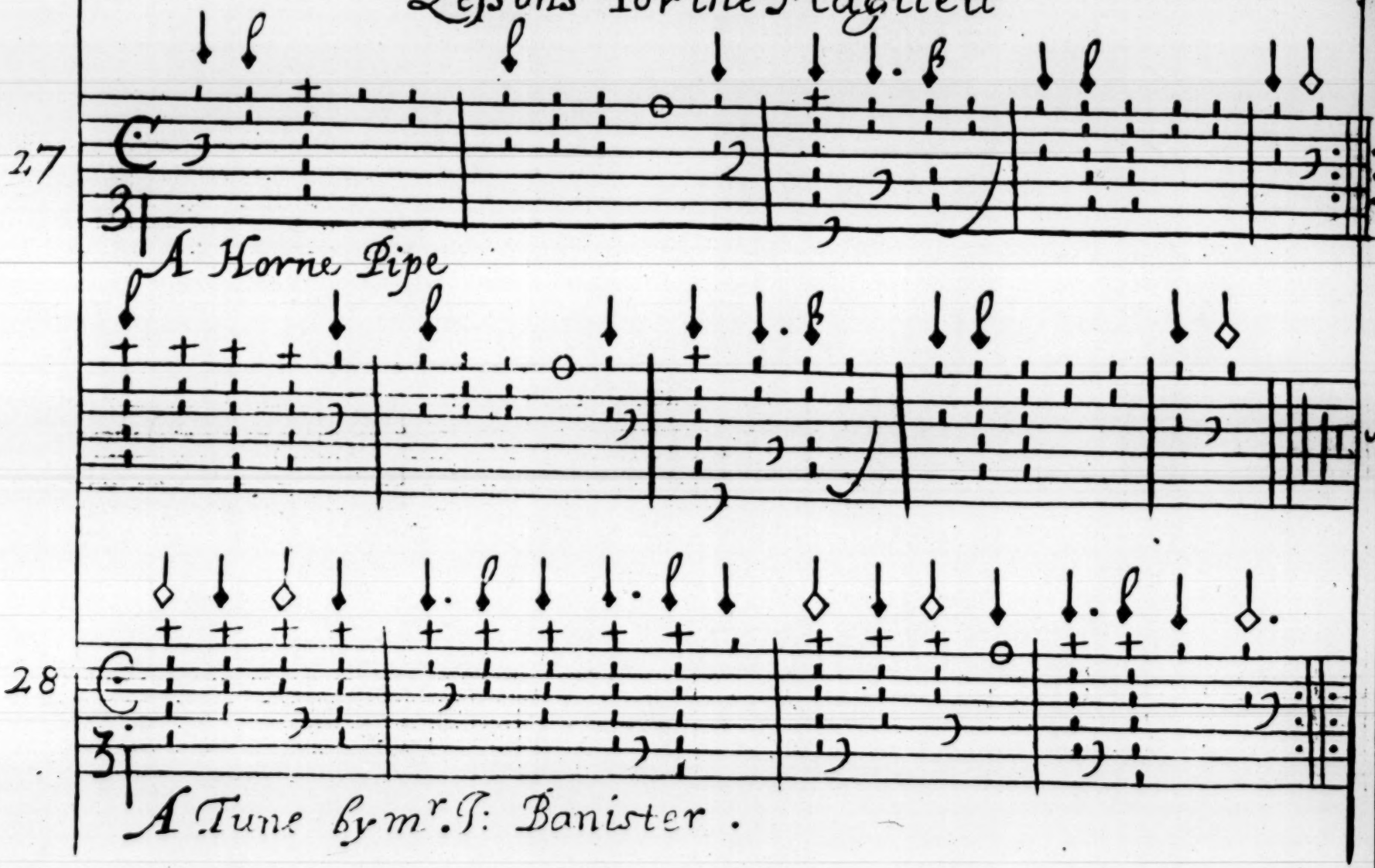


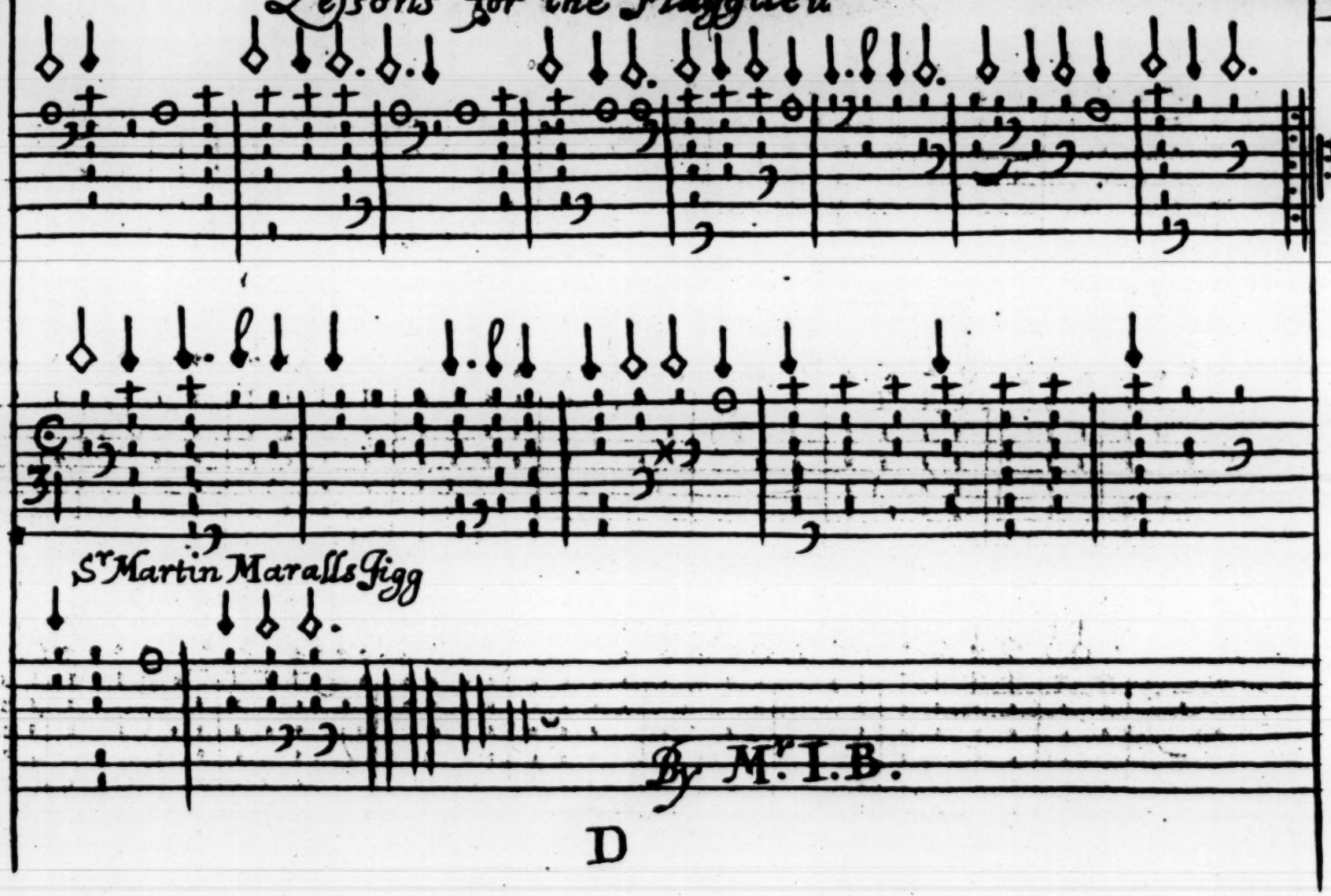
Lessons for the Flagilett



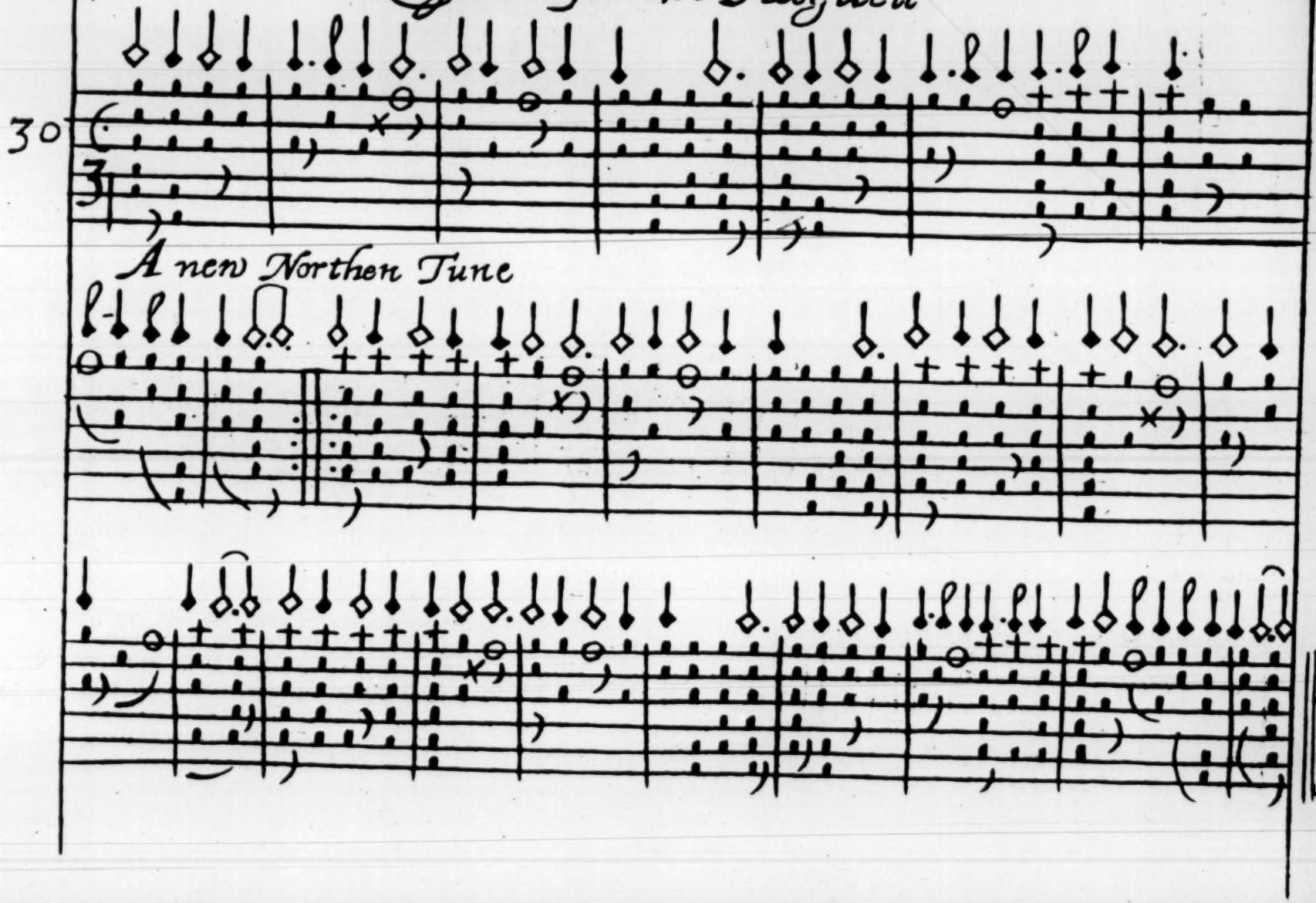
Lessons for the Flagilett

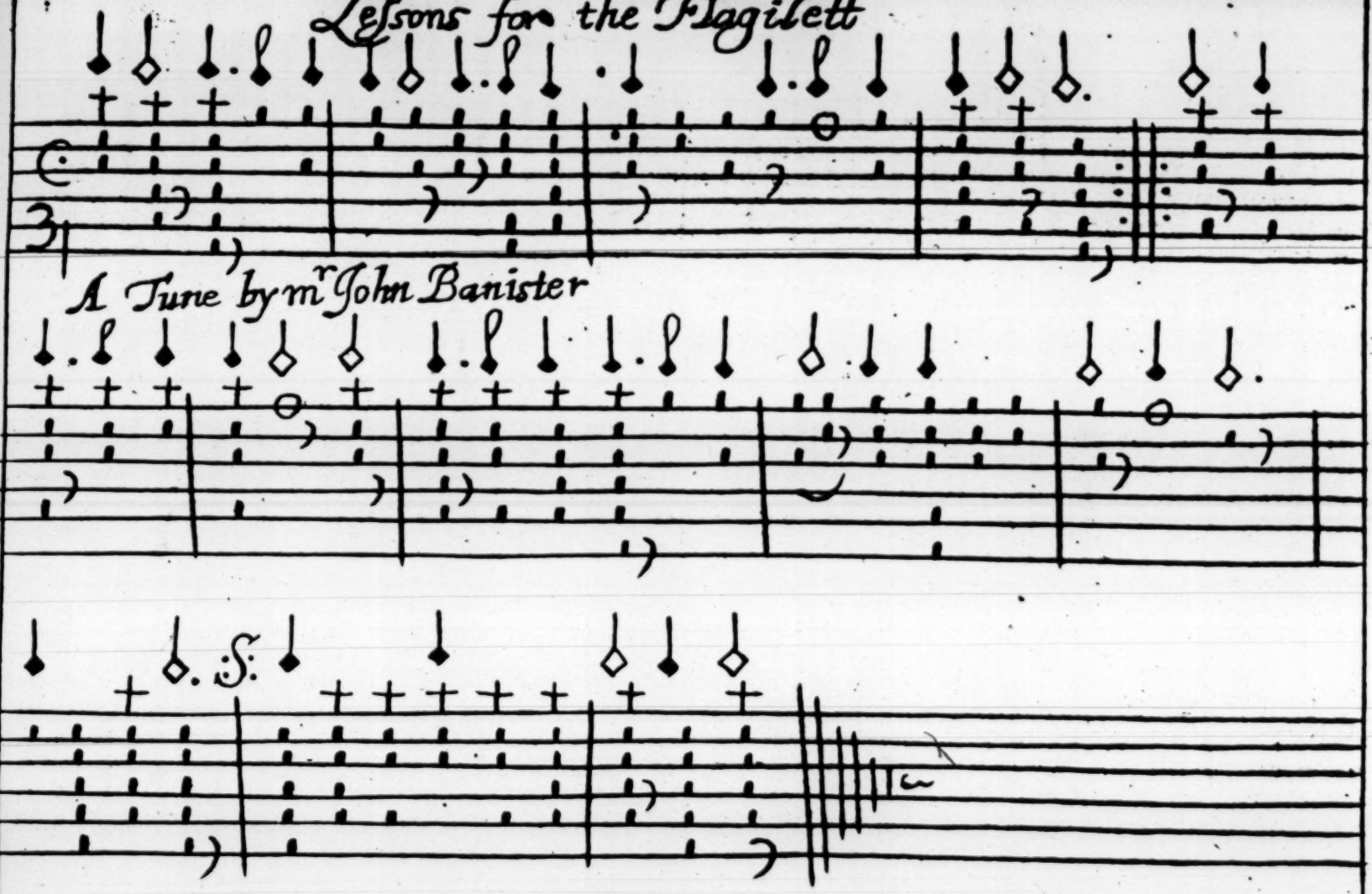



27
A Horne Pipe
28
A Tune by mr. J: Banister .


Sr Martin Maralls Jigg
By Mr I.B.

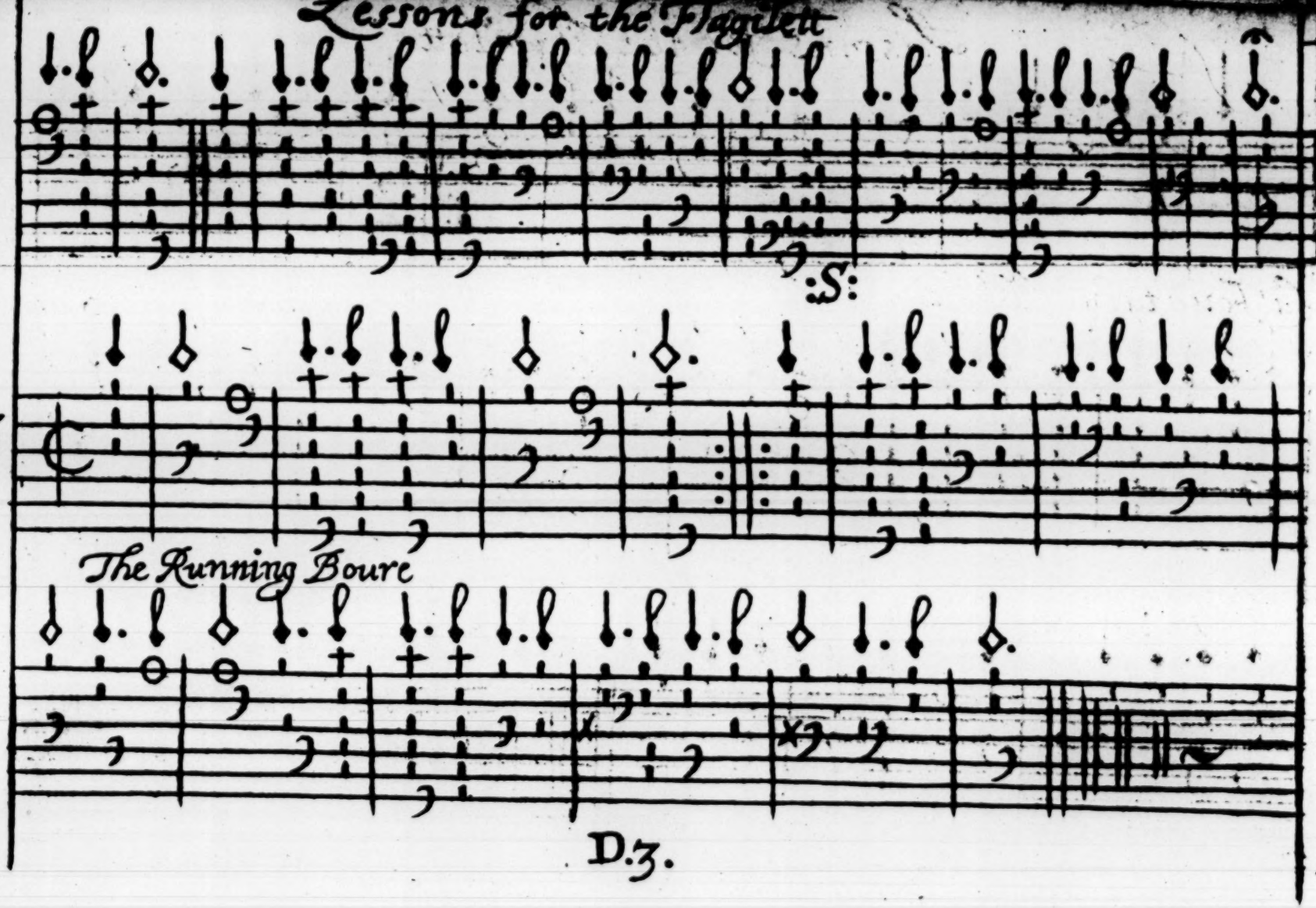
Lessons for the Flagilett



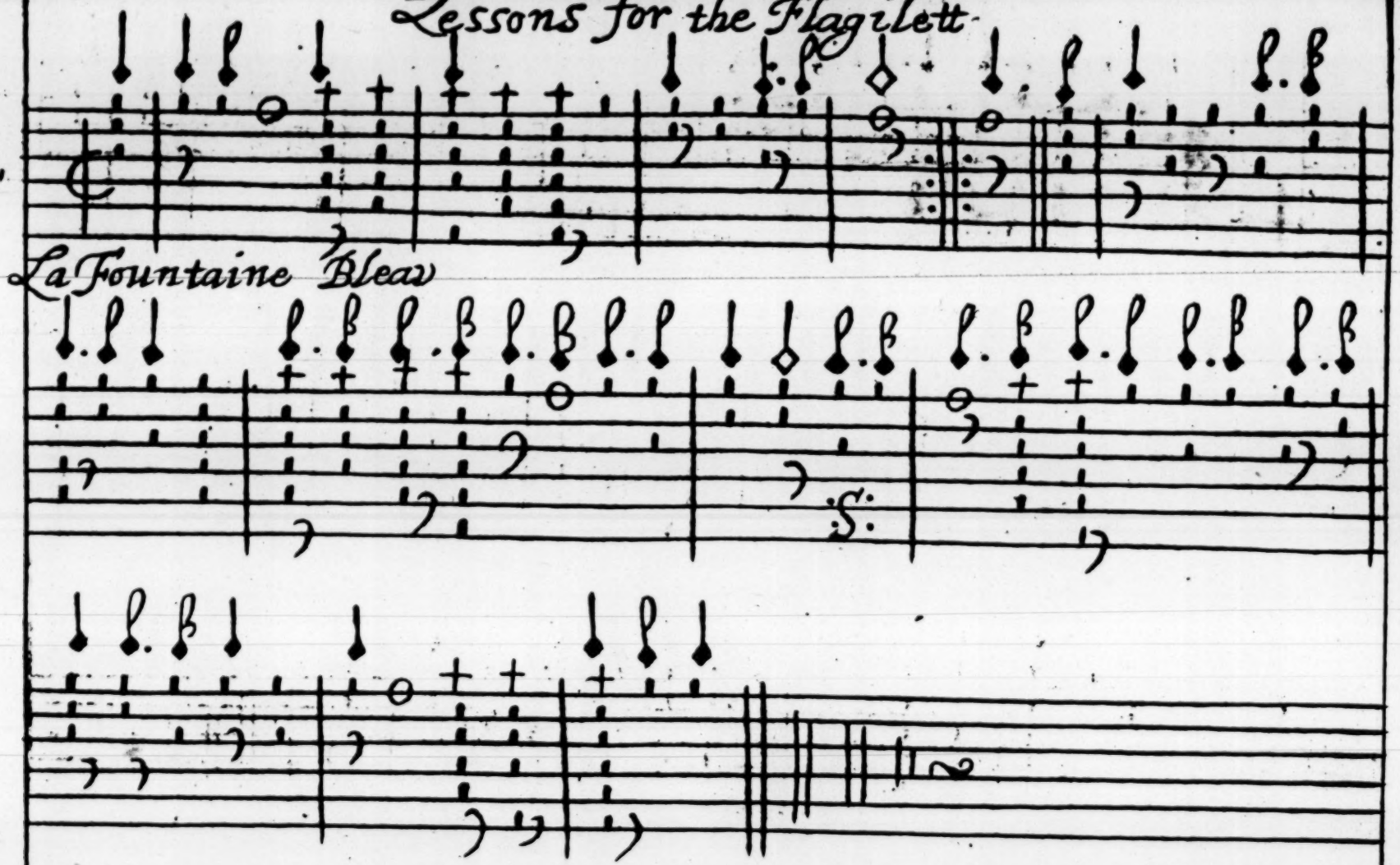

A Tune by mr John Banister

Lessons for the Flagibett

La Dutchess

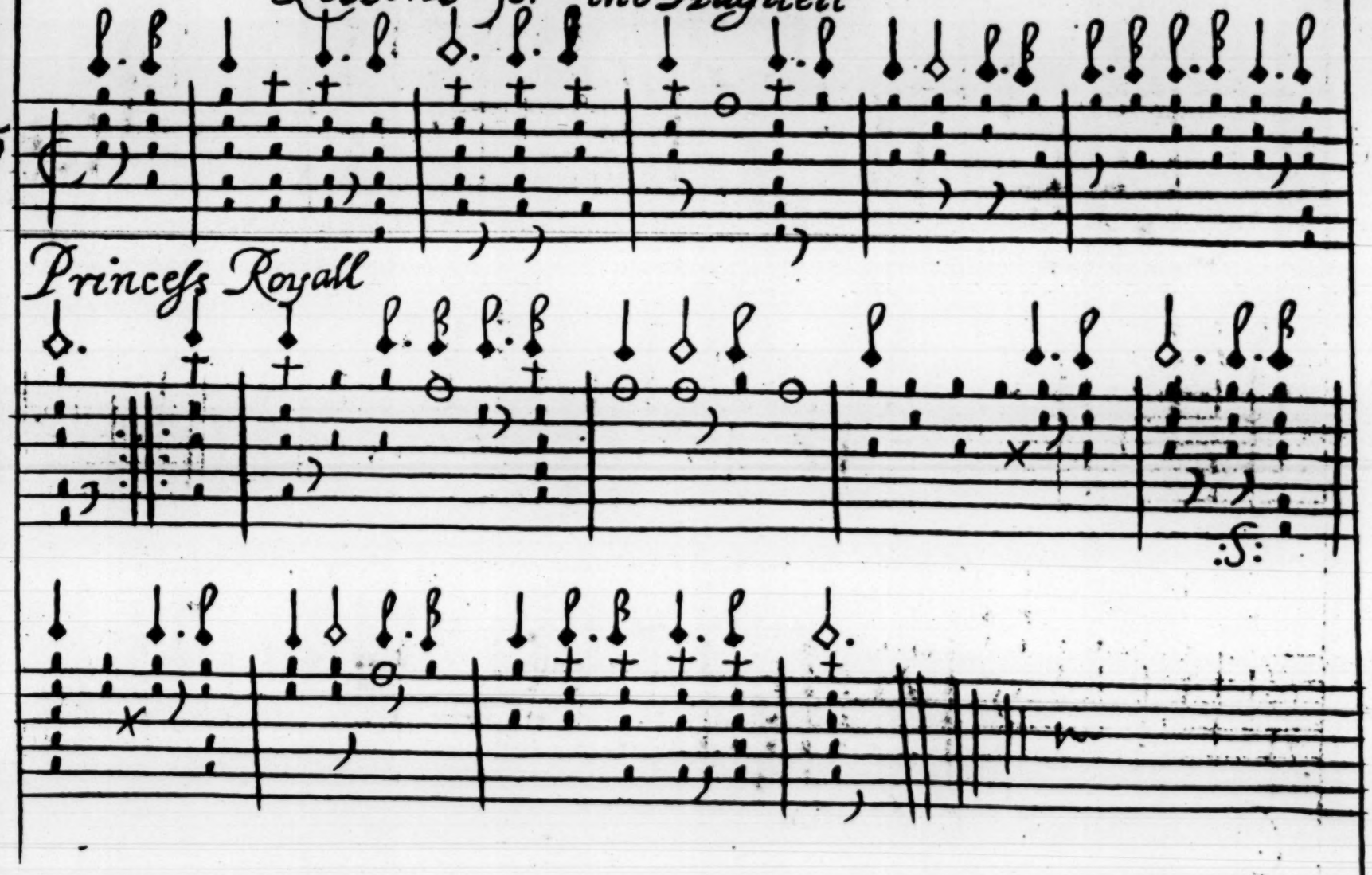

:S:
3
The Running Boure
D.3.

La Fountaine Bleav



Lessons for the Flagilett

Princess Royall

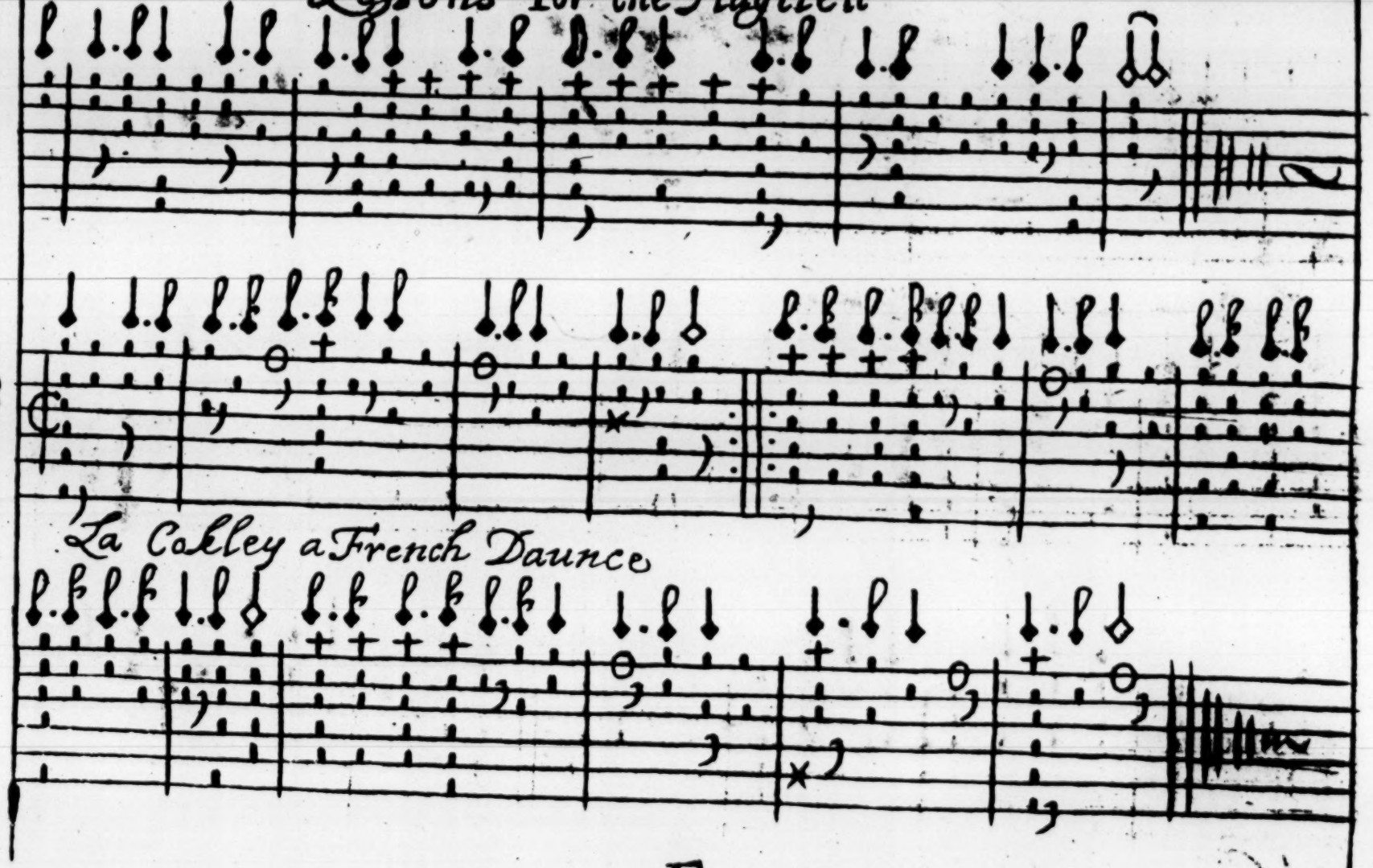


36

The Gallyard

37

Courante Mr Babtista


8
La Colley a French Daunce

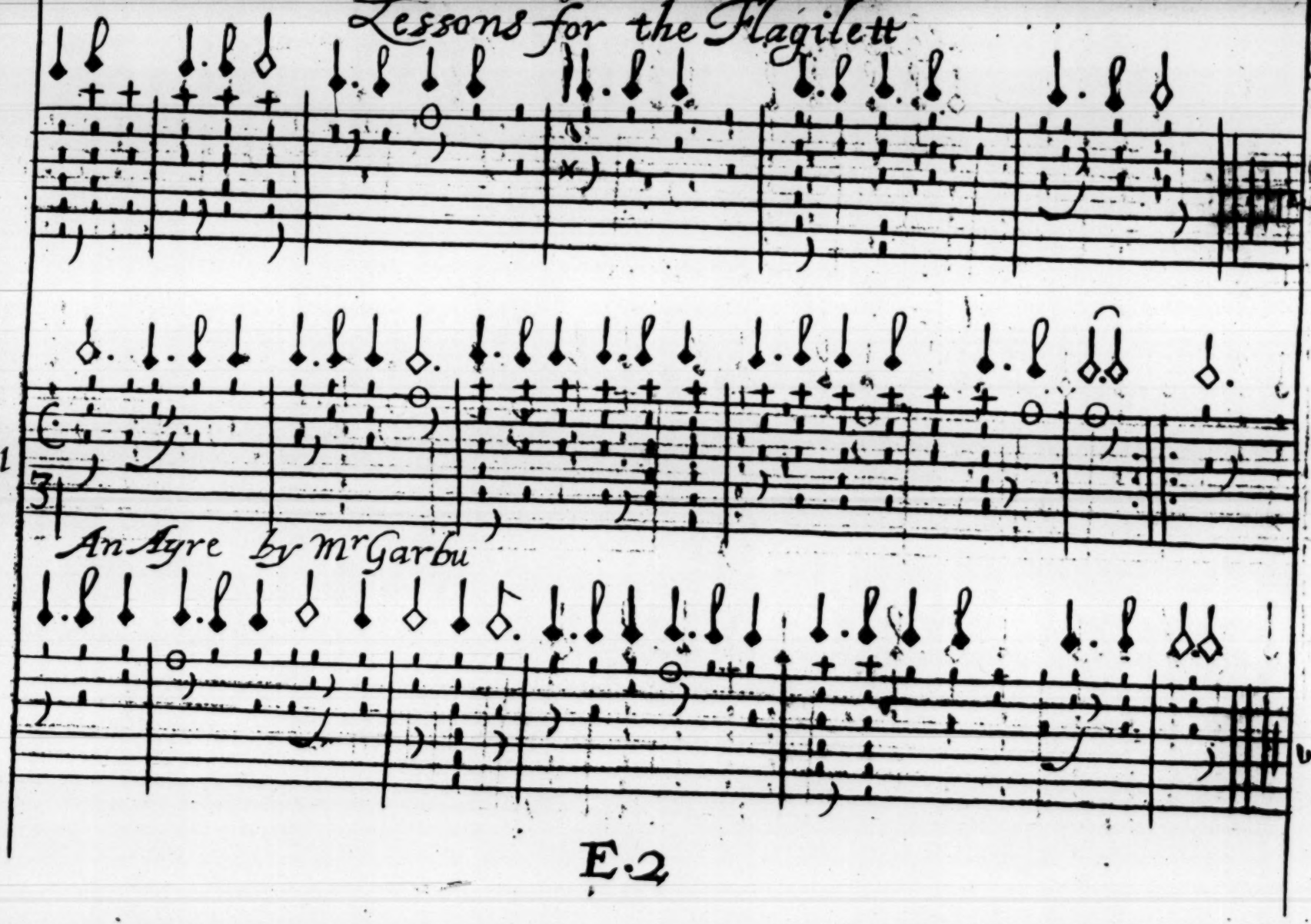
39

La Monmouth : by mr Grabu

41

40

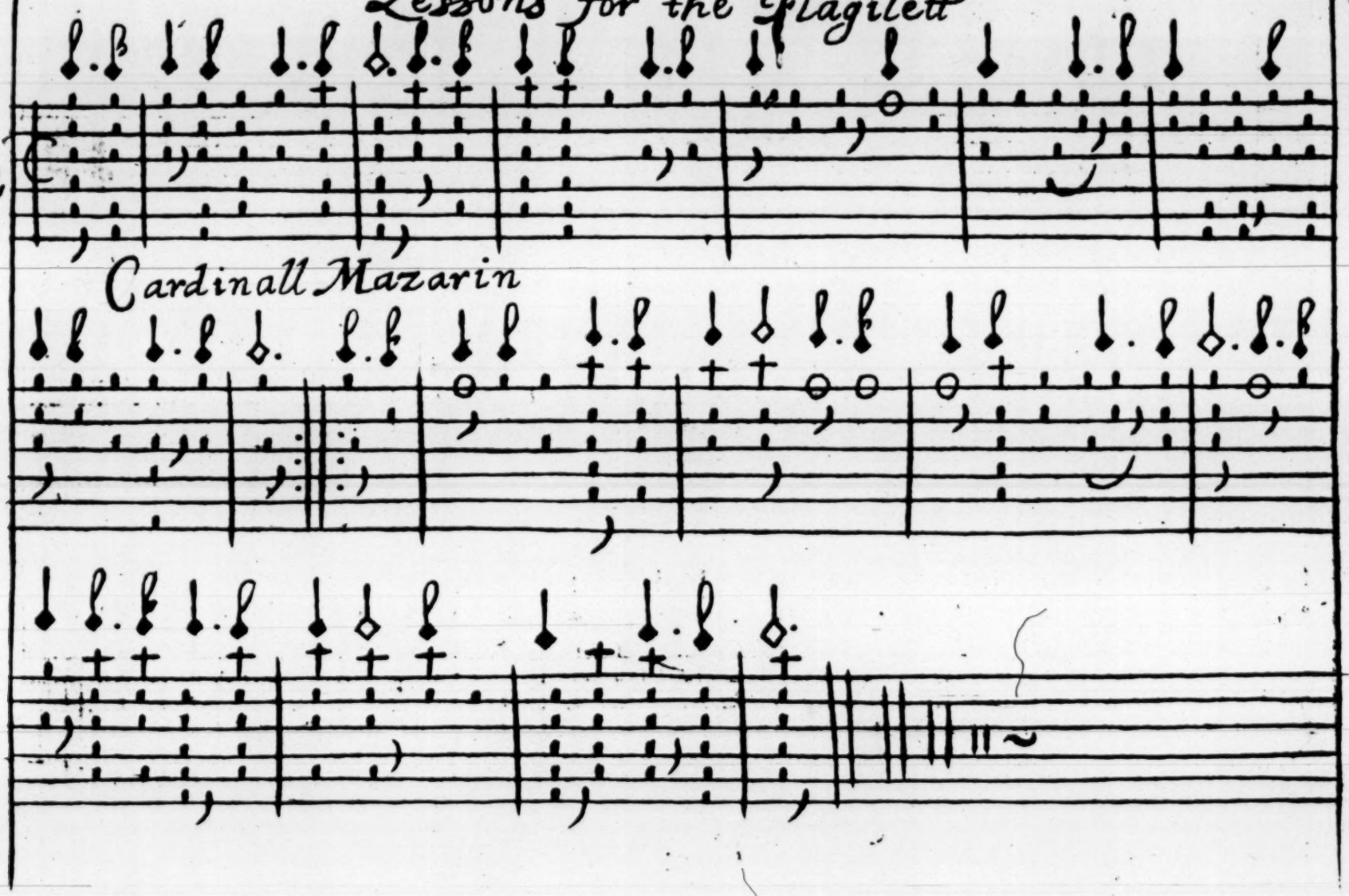
A Gavot by Mr Grabu

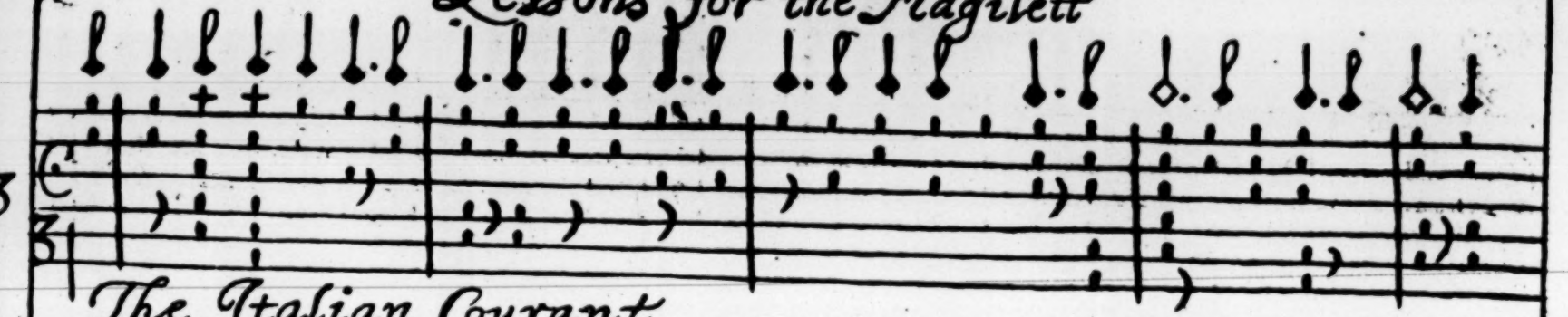


An Ayre by Mr Garbu

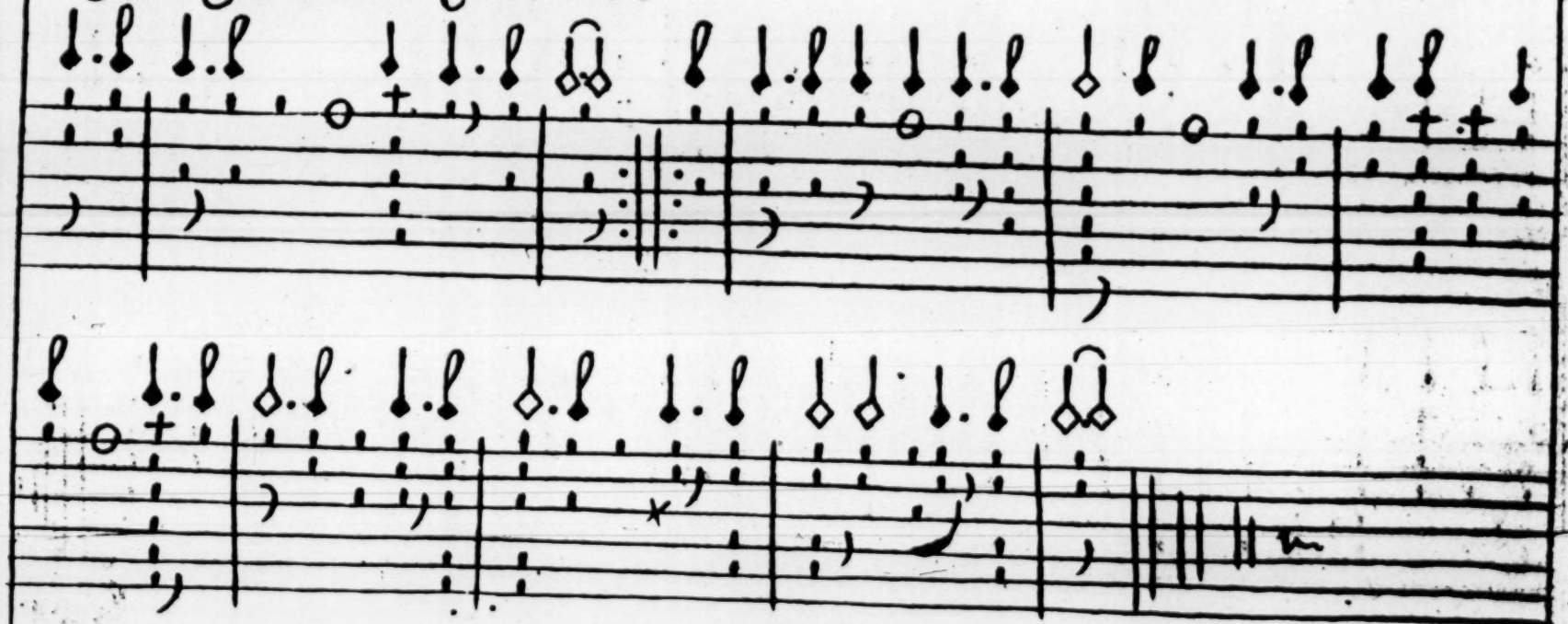
Lessons for the Flagilett

Cardinall Mazarin

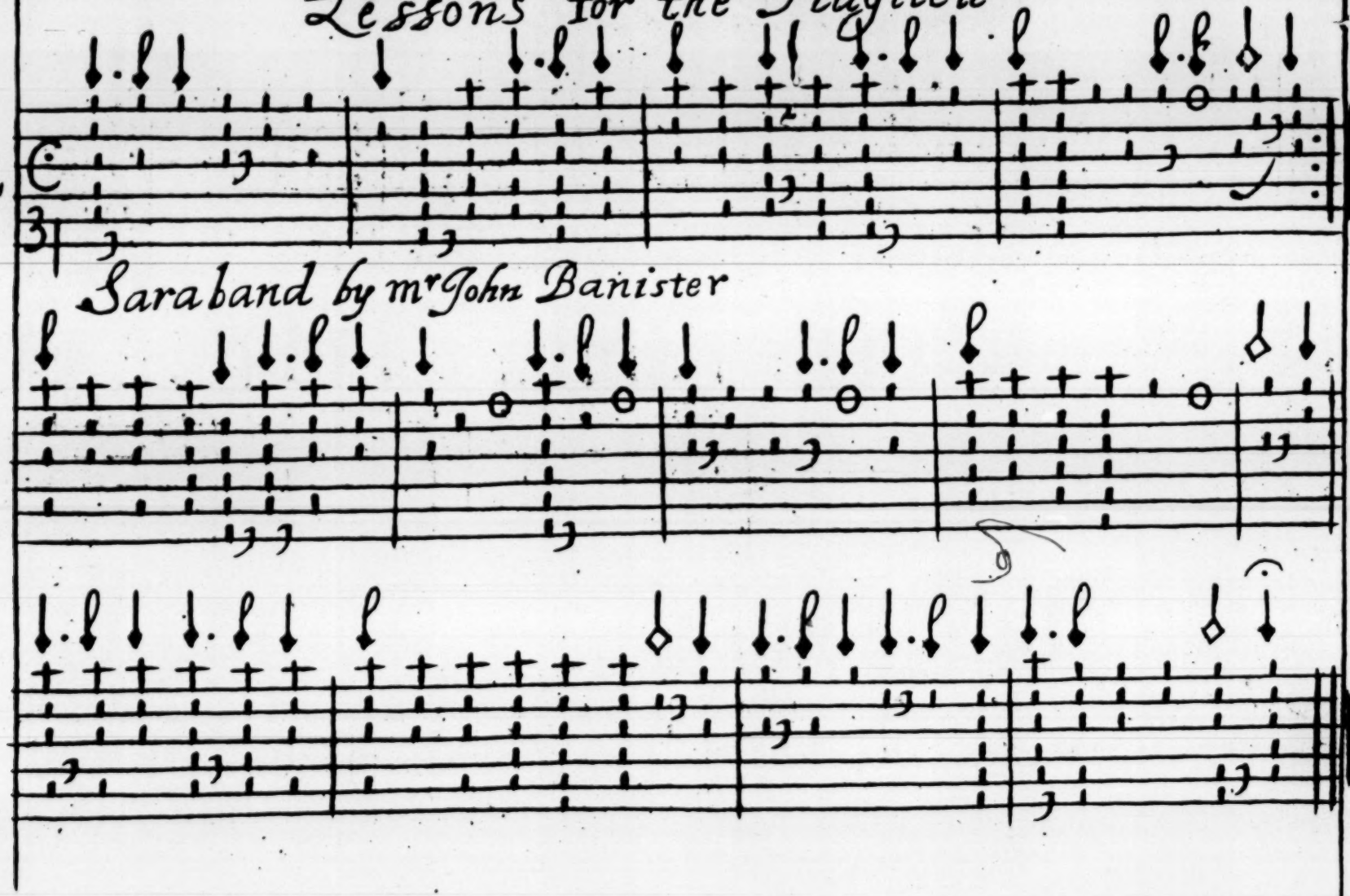




The Italian Courant



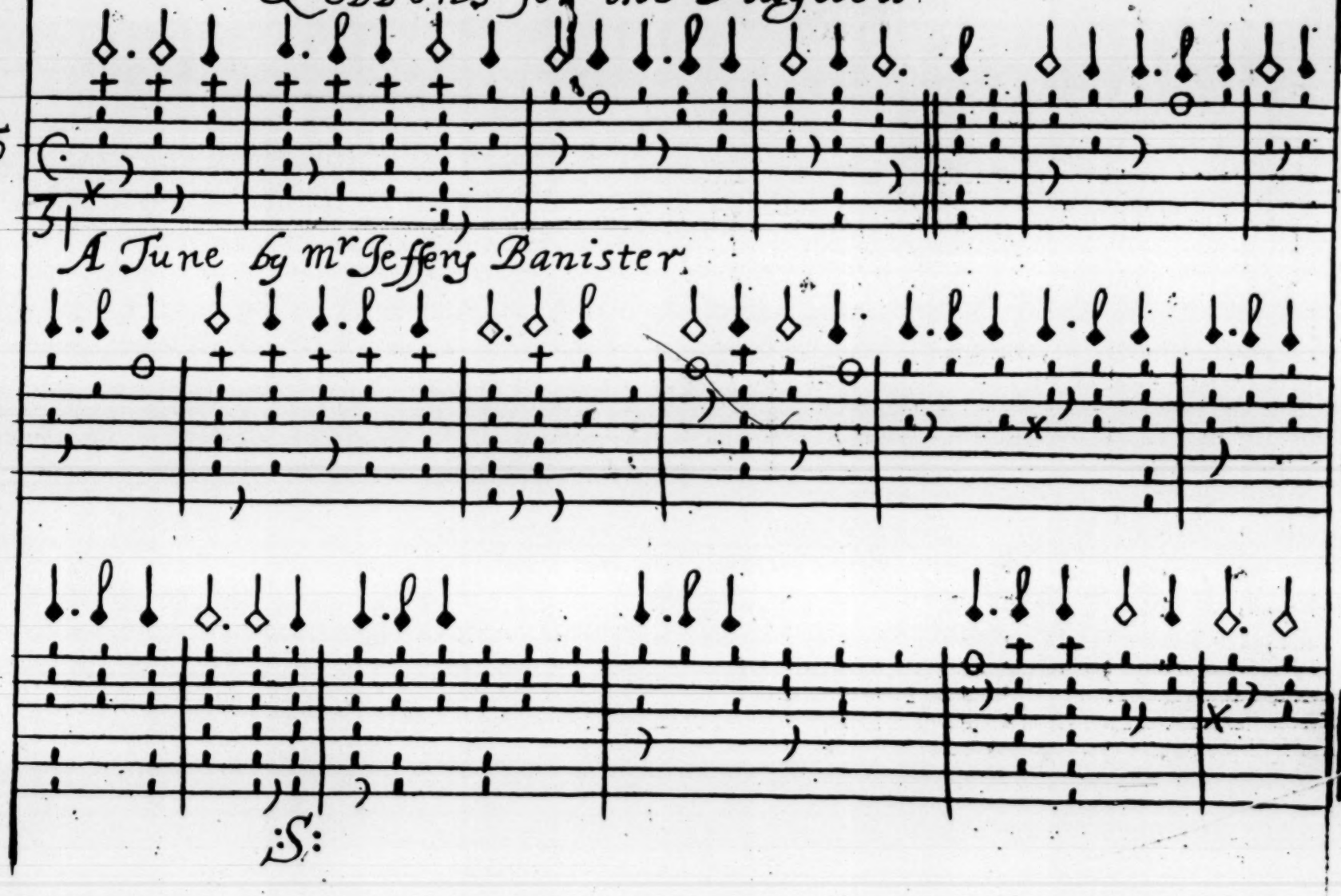
Saraband by mr John Banister



Lessons for the Flagilett

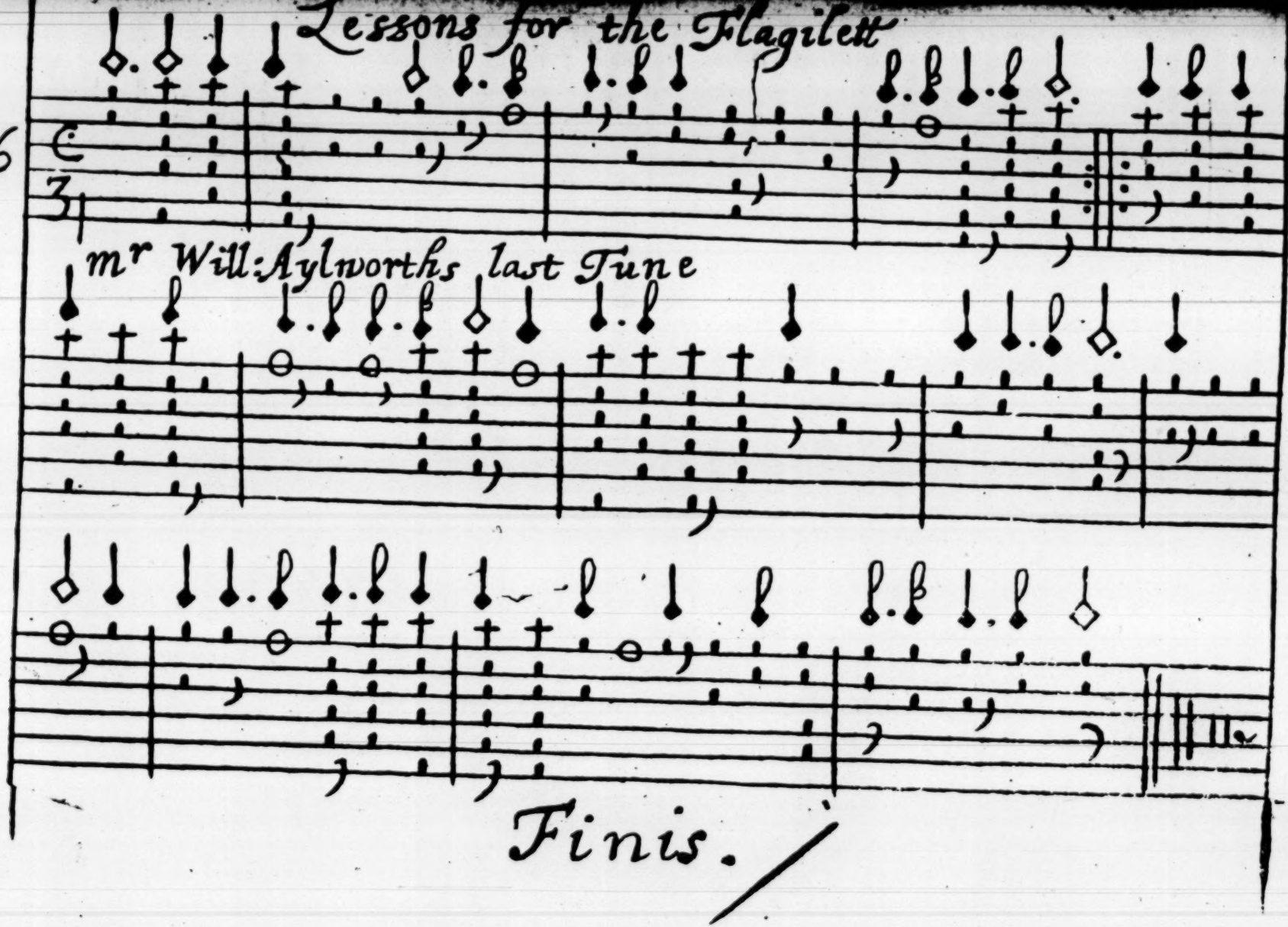
45

A Tune by mr Jeffery Banister.



Lessons for the Flagilett

mr Will: Aylworths last Tune



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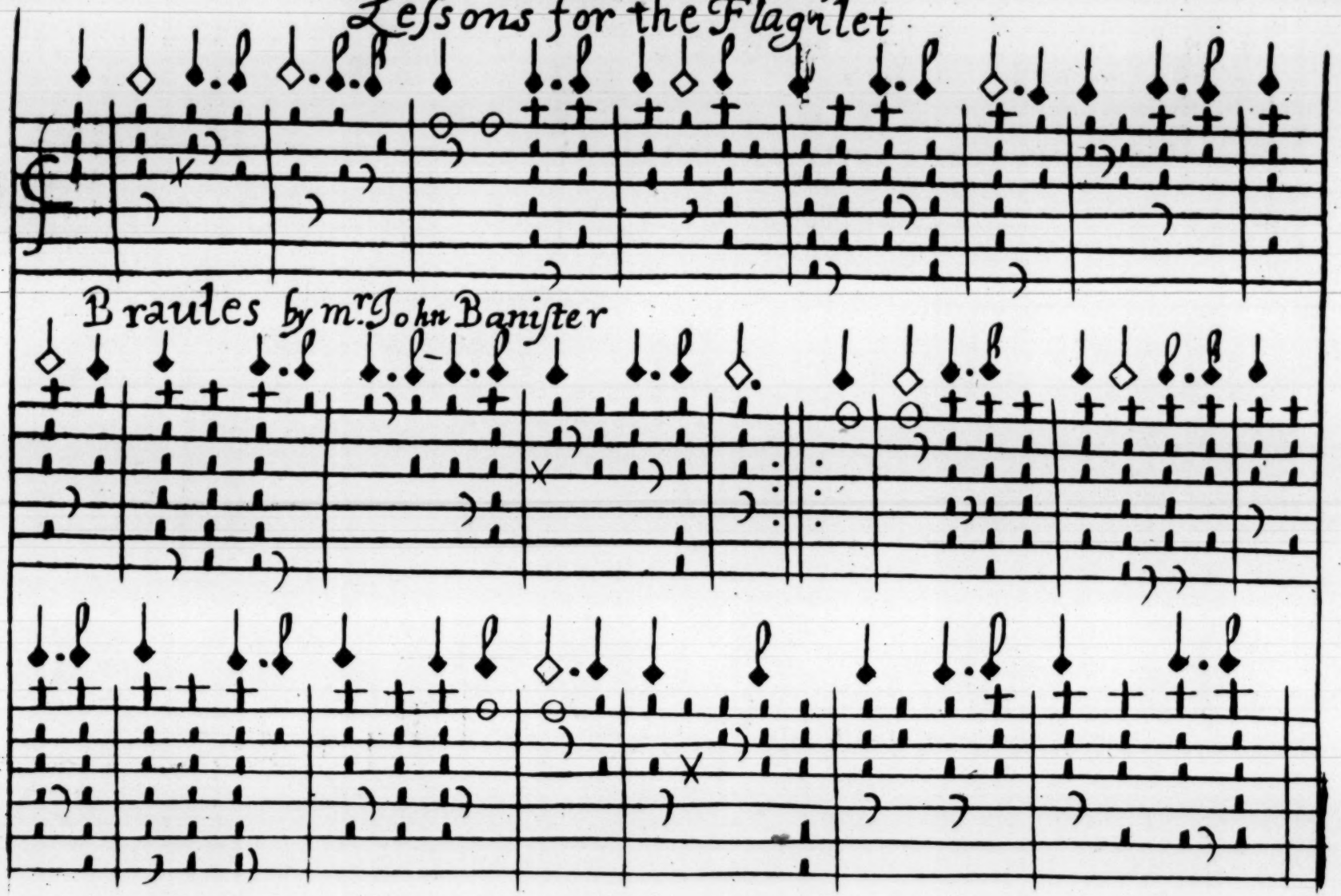
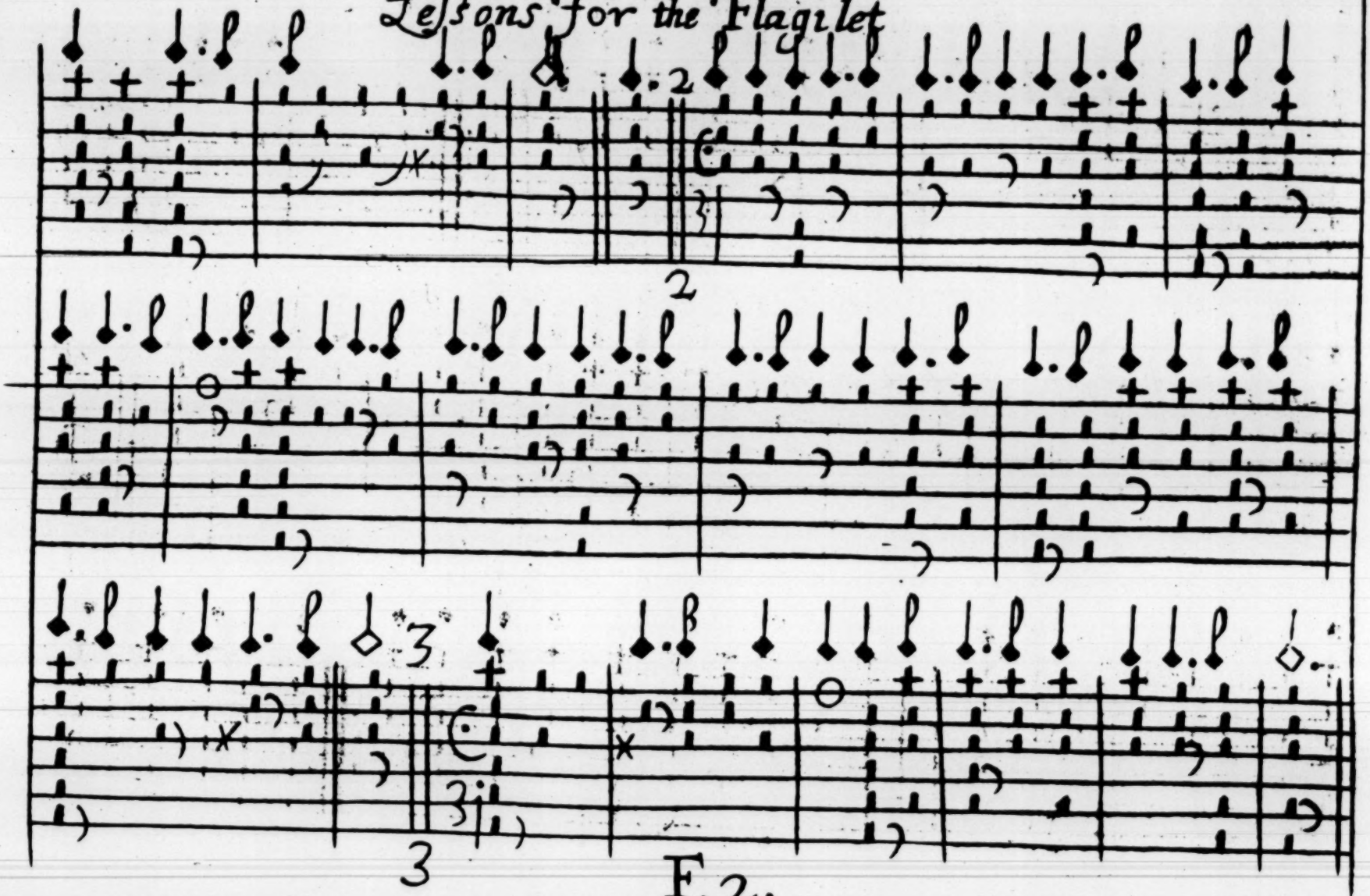
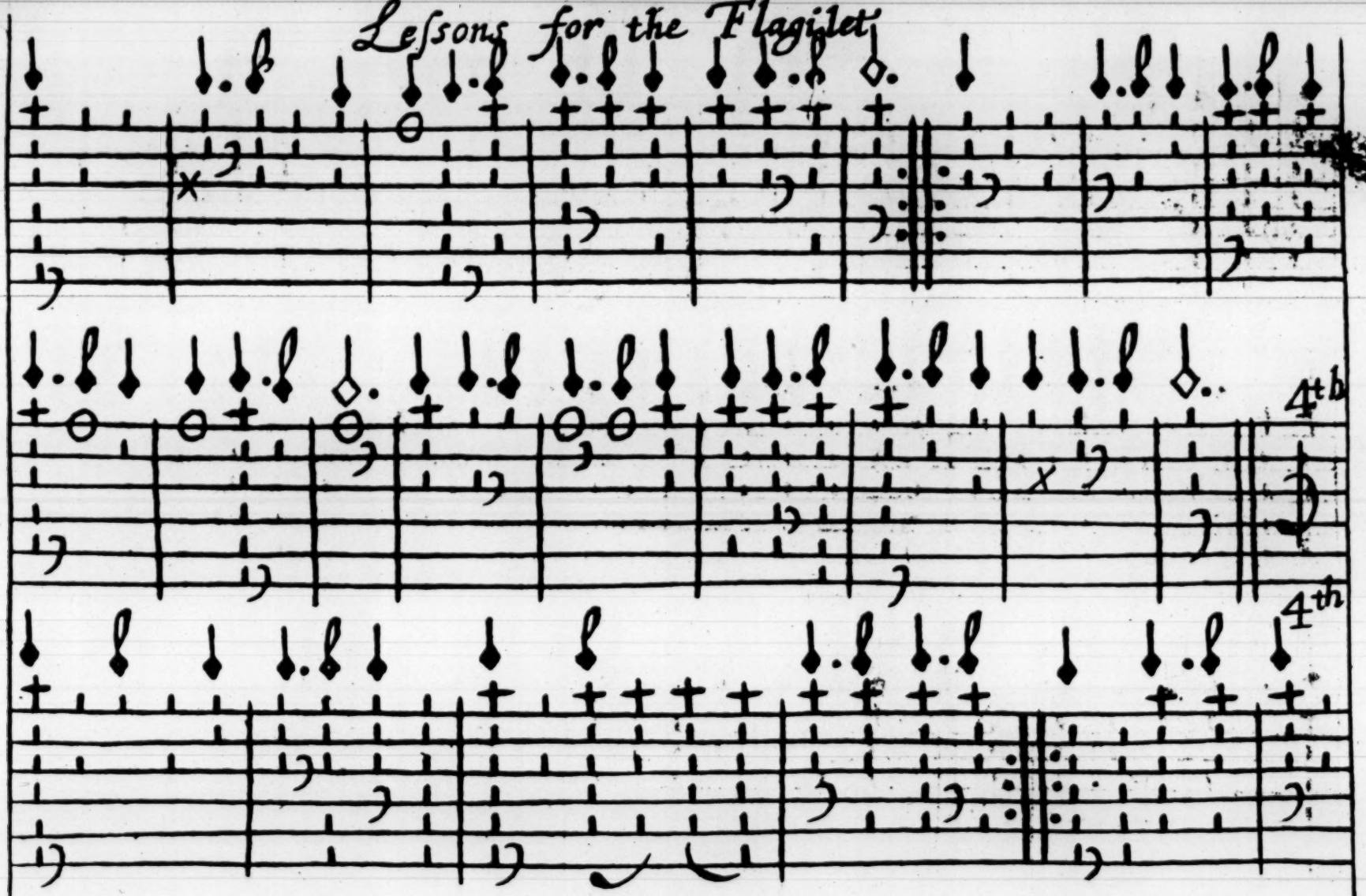
47

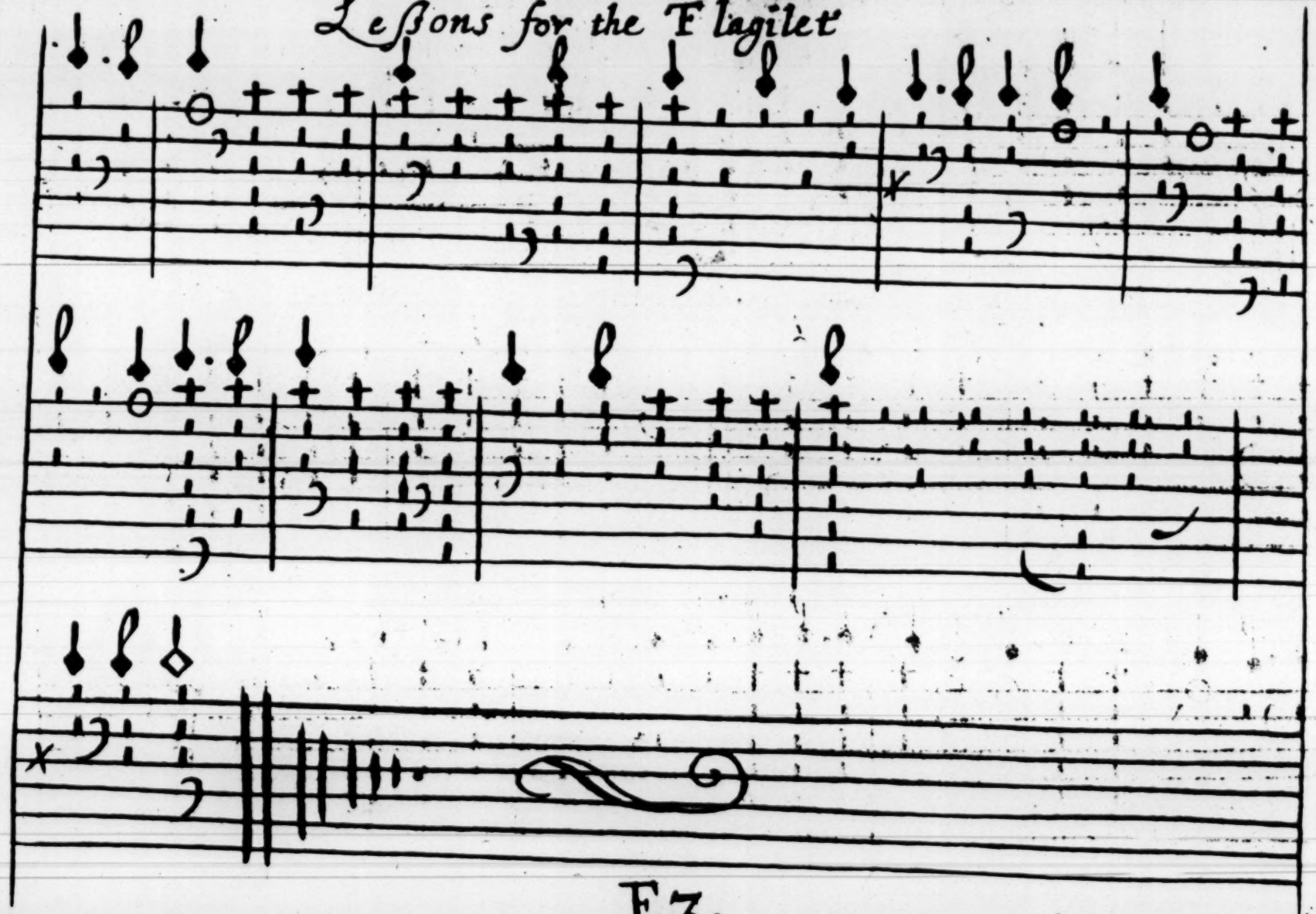
A Gavot by mr. John Banister

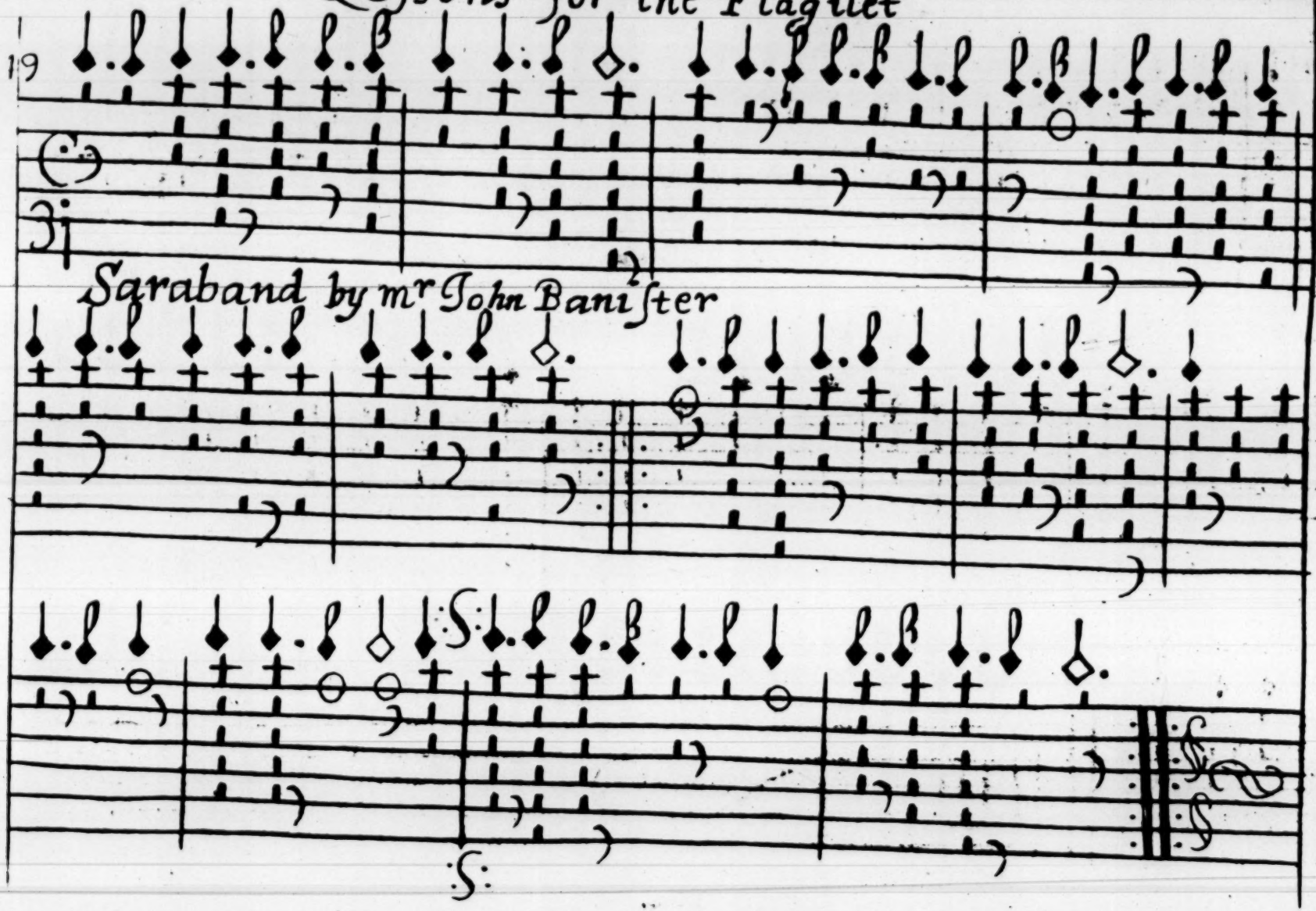
Braules by mr. John Baniſter

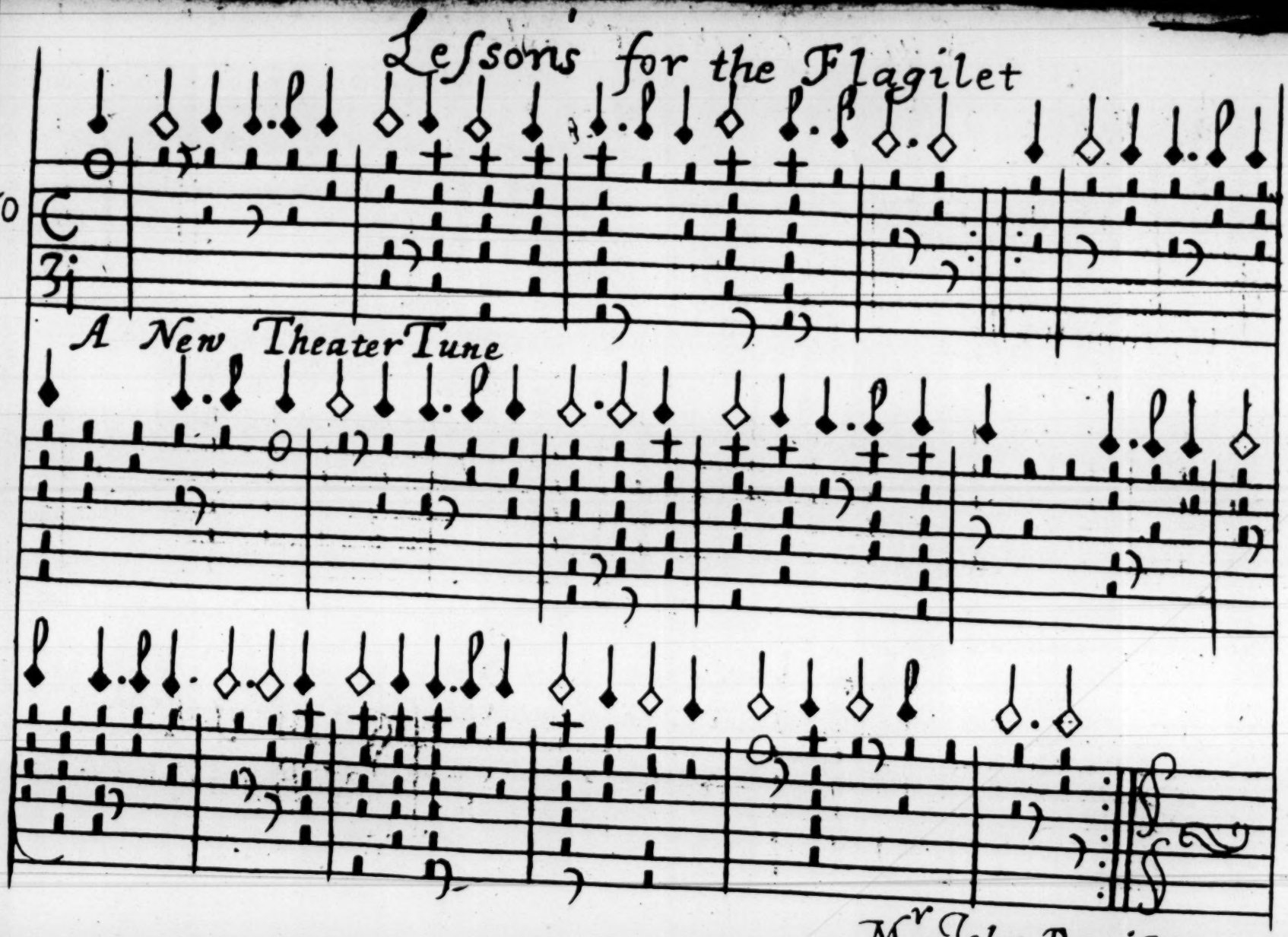


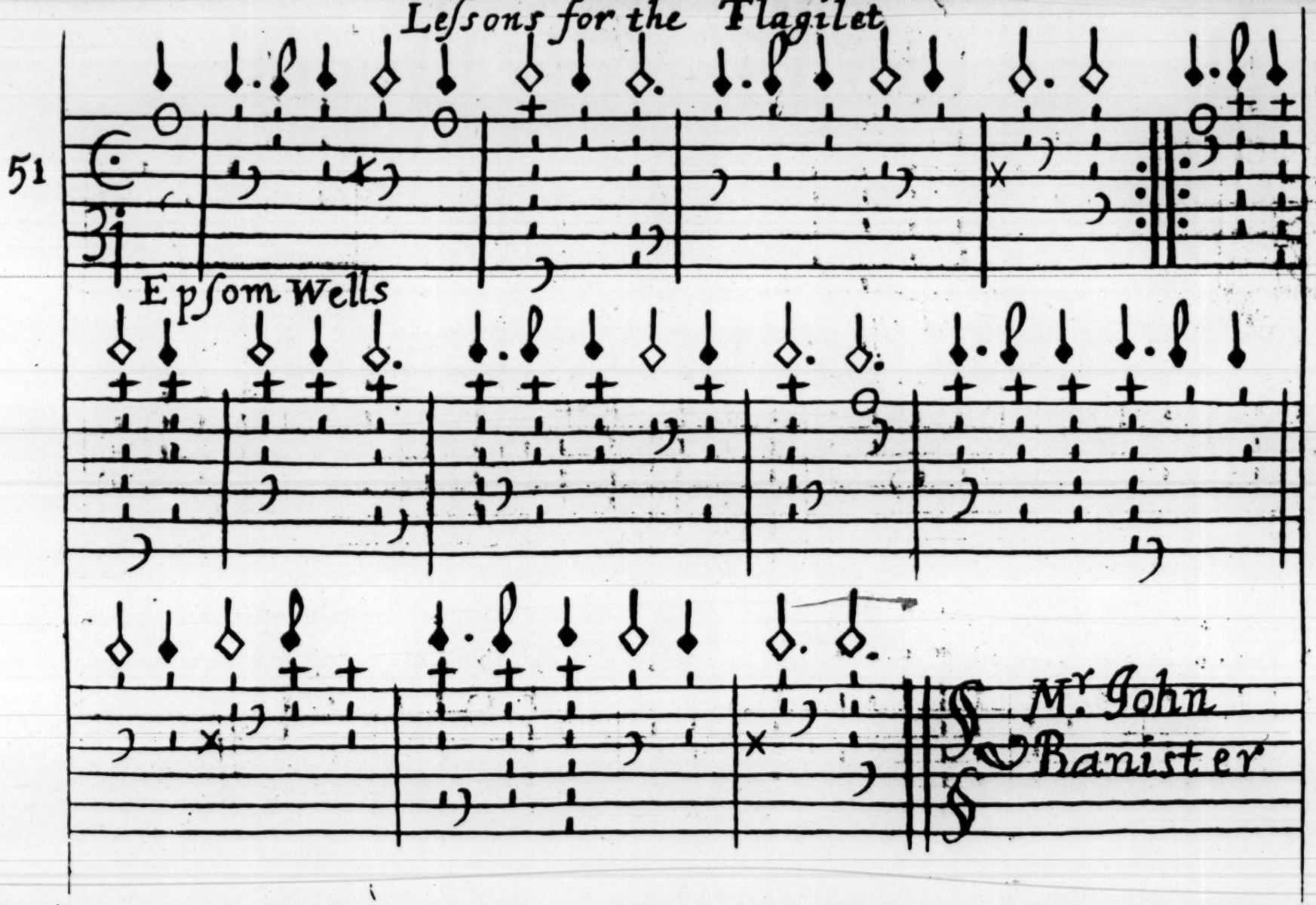


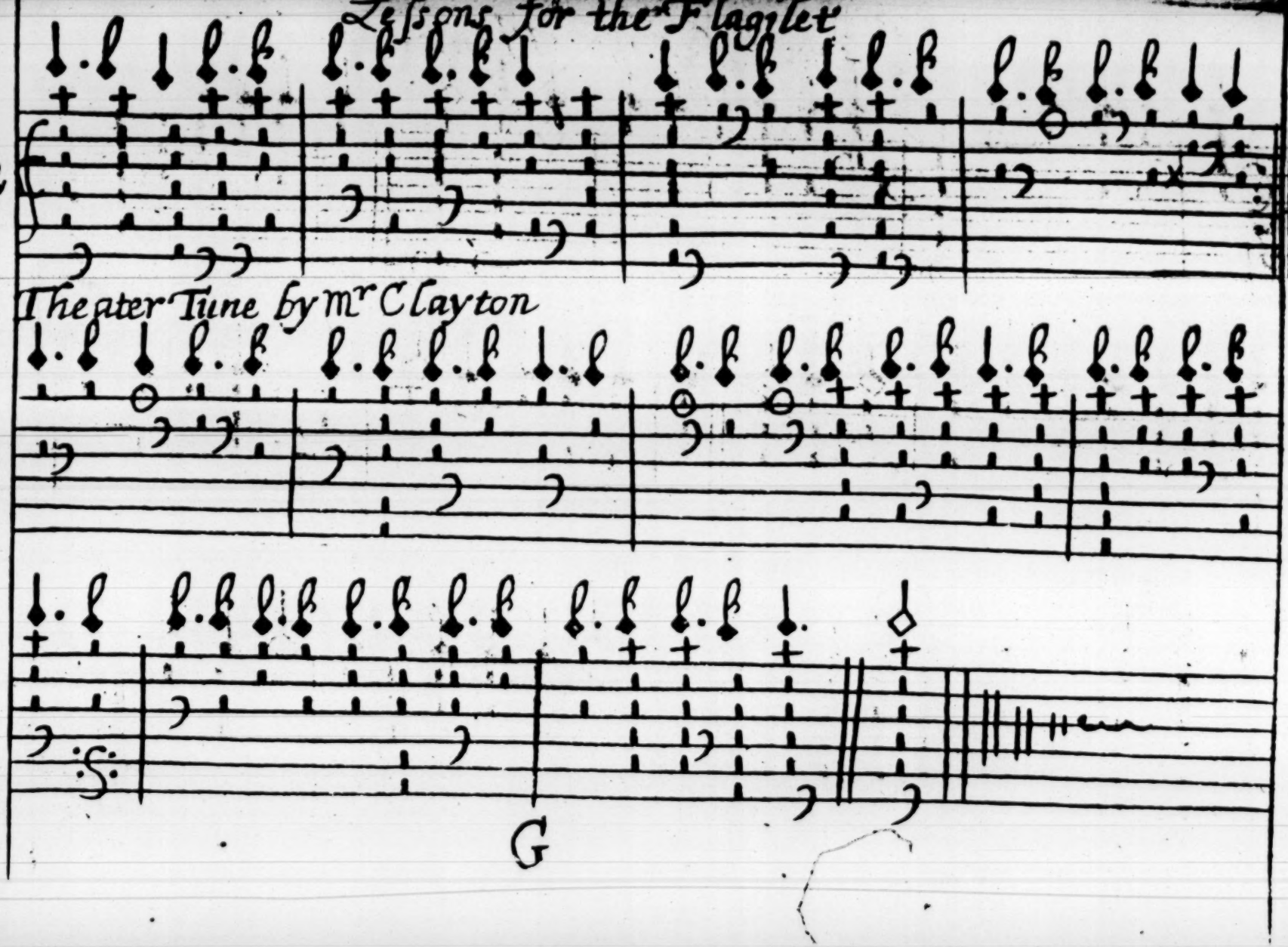

4th
4th




19
Saraband by mr John Banister

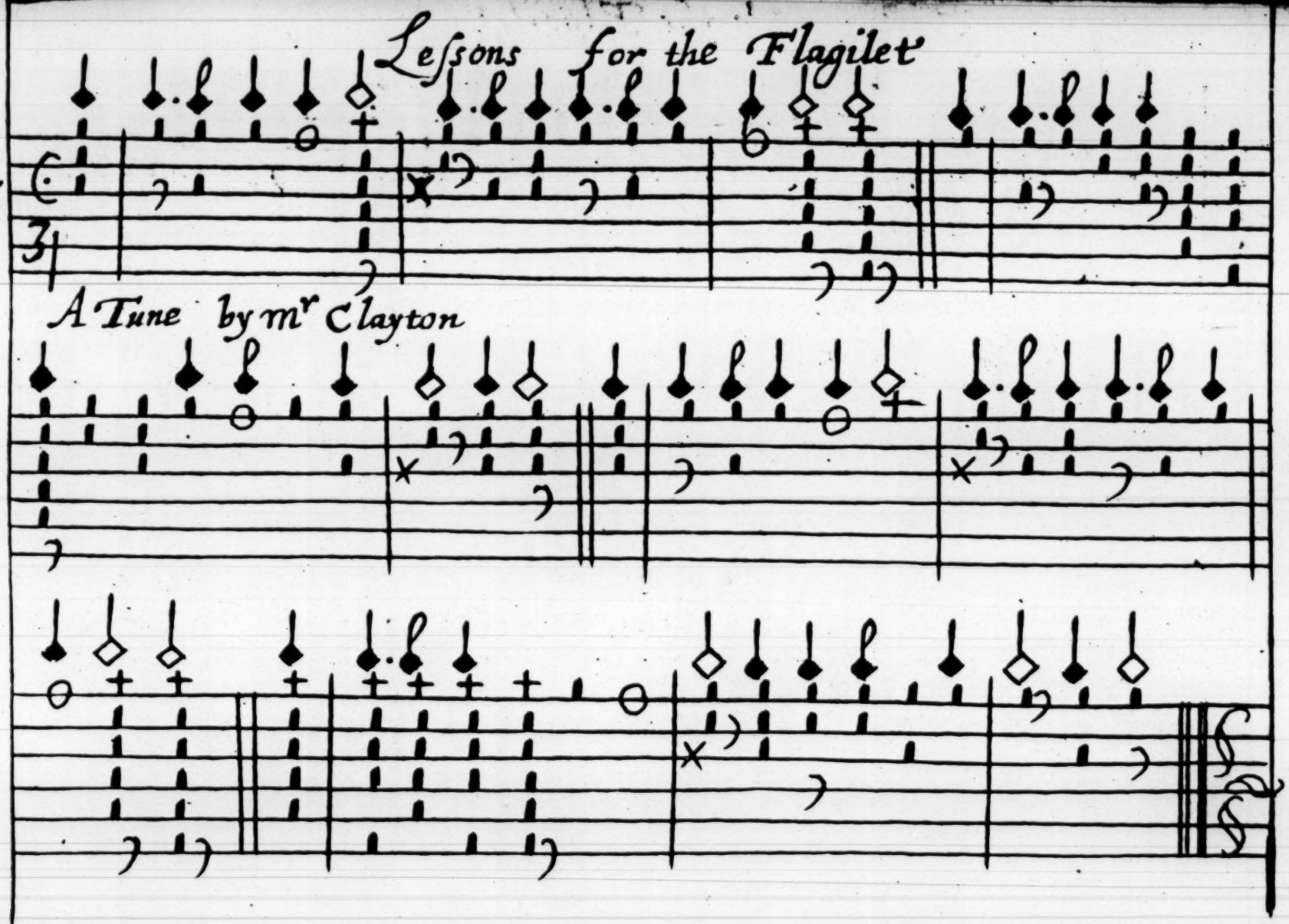

Lessons for the Flagilet
A New Theater Tune
Mr. John Banister


51
Epsom Wells
Mr. John
Banister

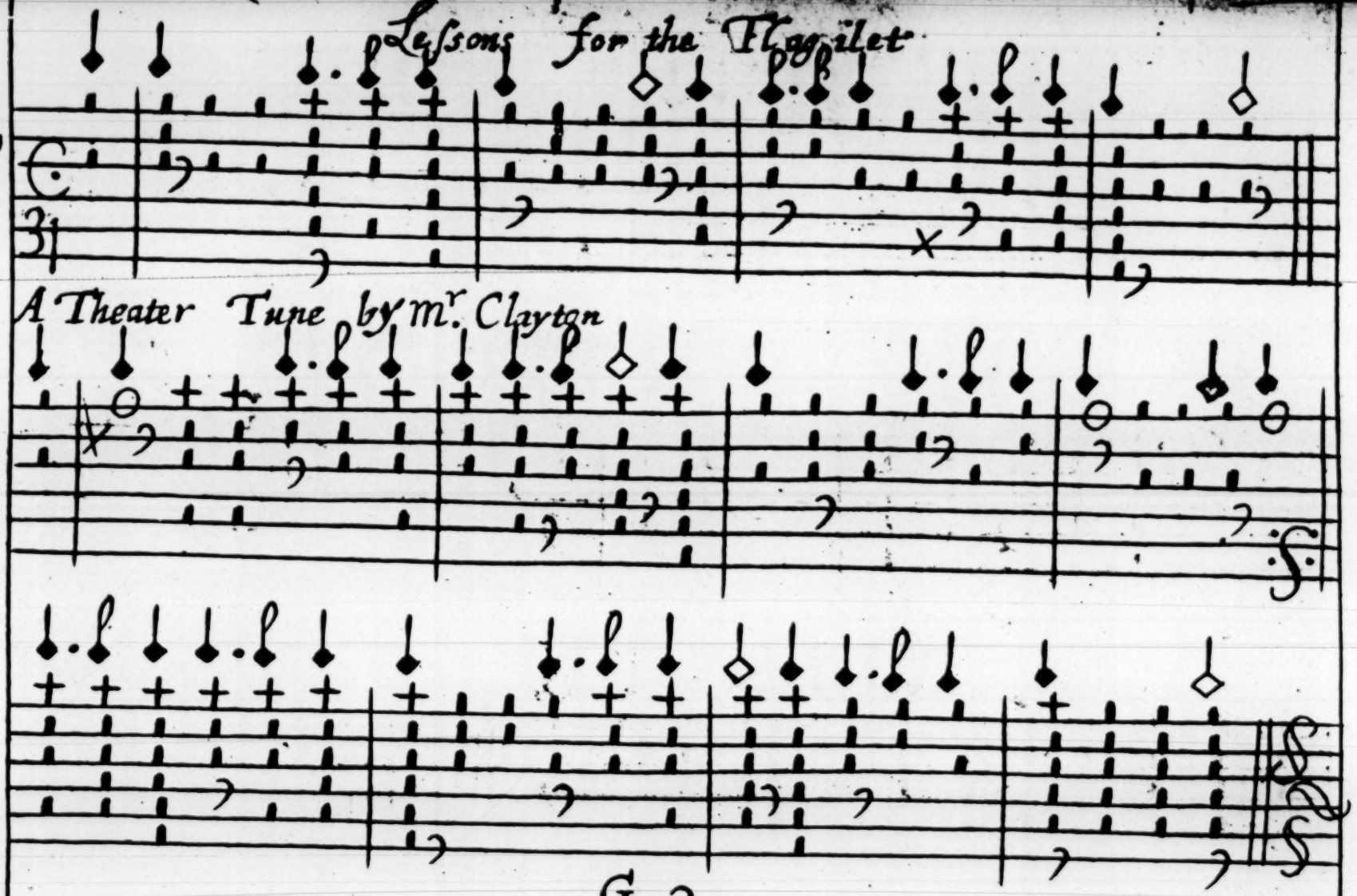

Theater Tune by Mr C Layton
G

Lessons for the Flagilet

A Tune by mr Clayton

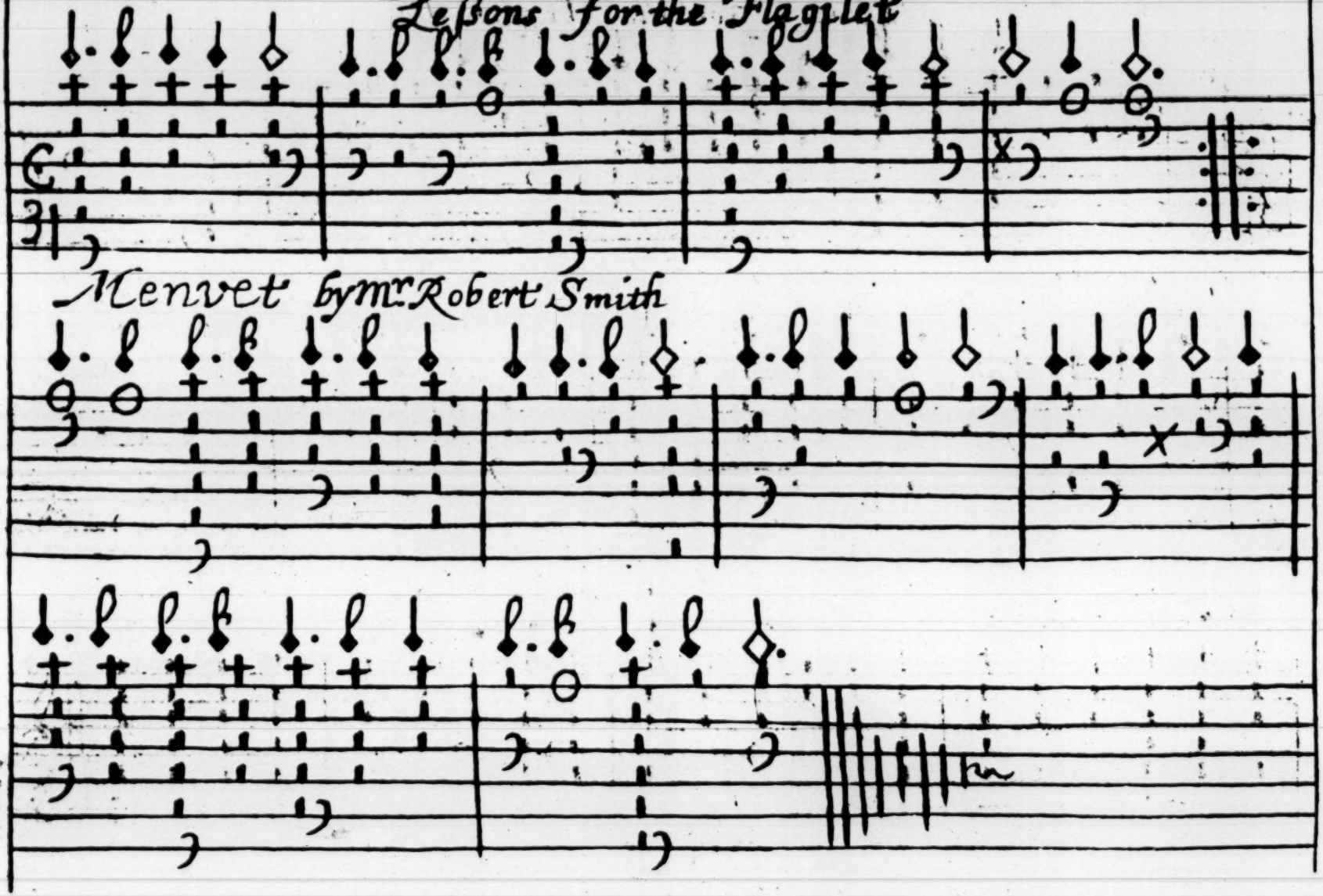


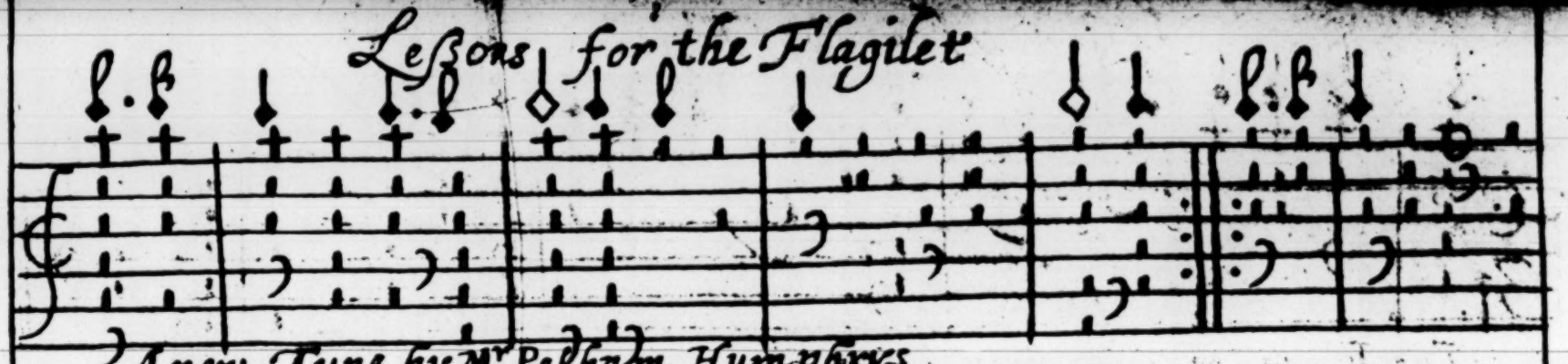
A Theater Tune by mr. Clayton



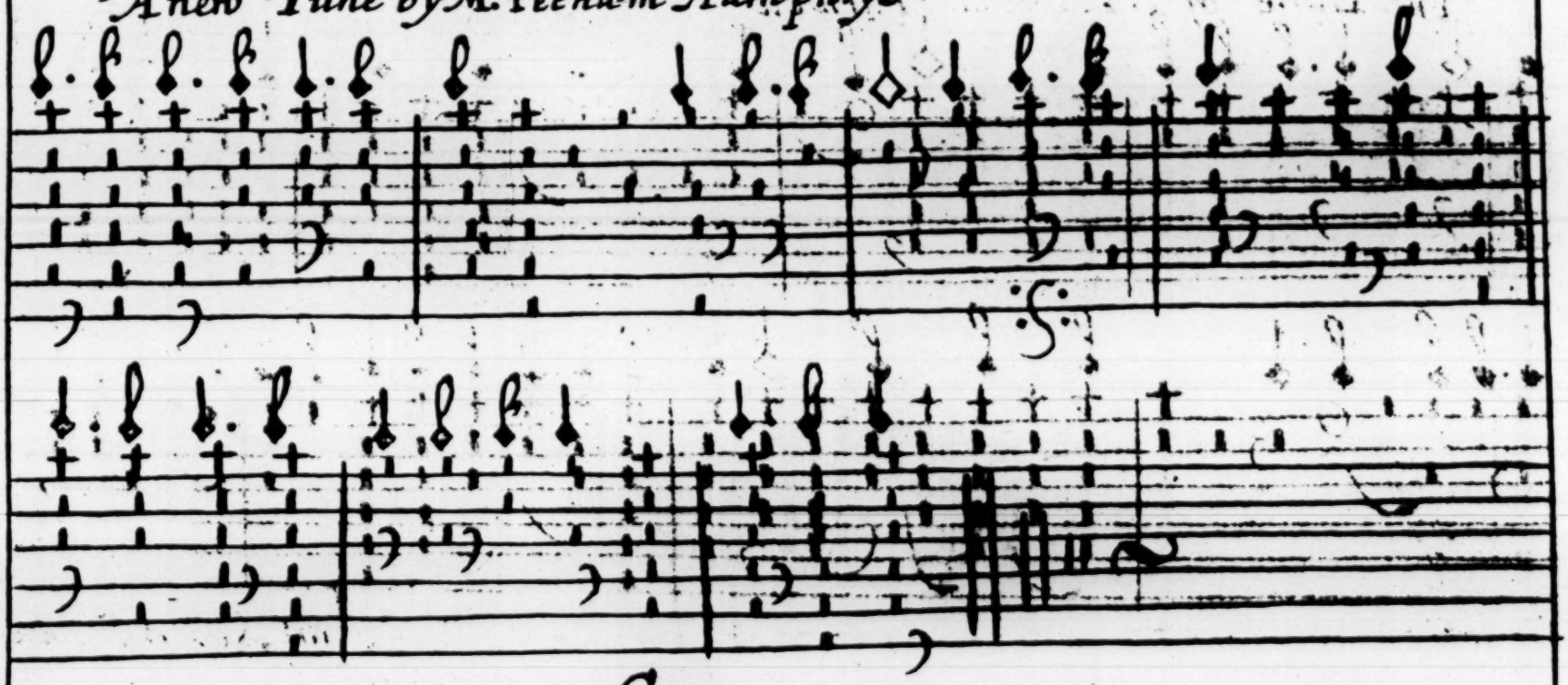
Lessons for the Flagilet

Menvet by Mr. Robert Smith

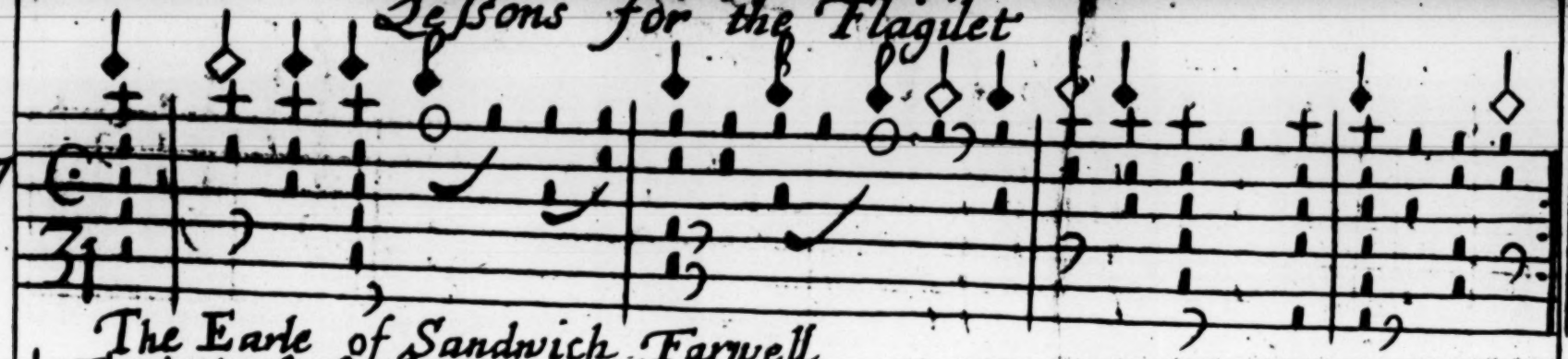




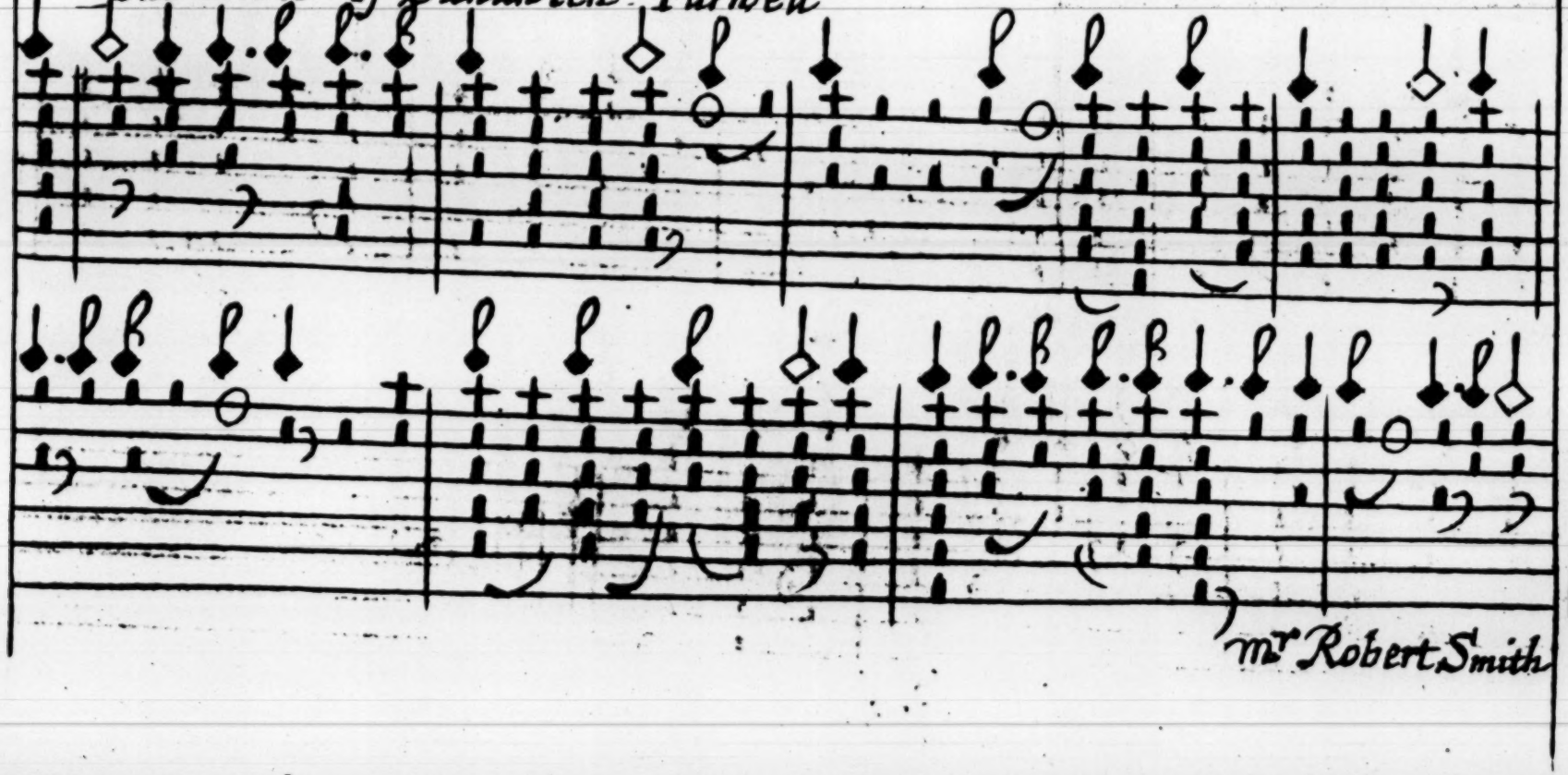
A new Tune by Mr. Pelham Humphrys



57



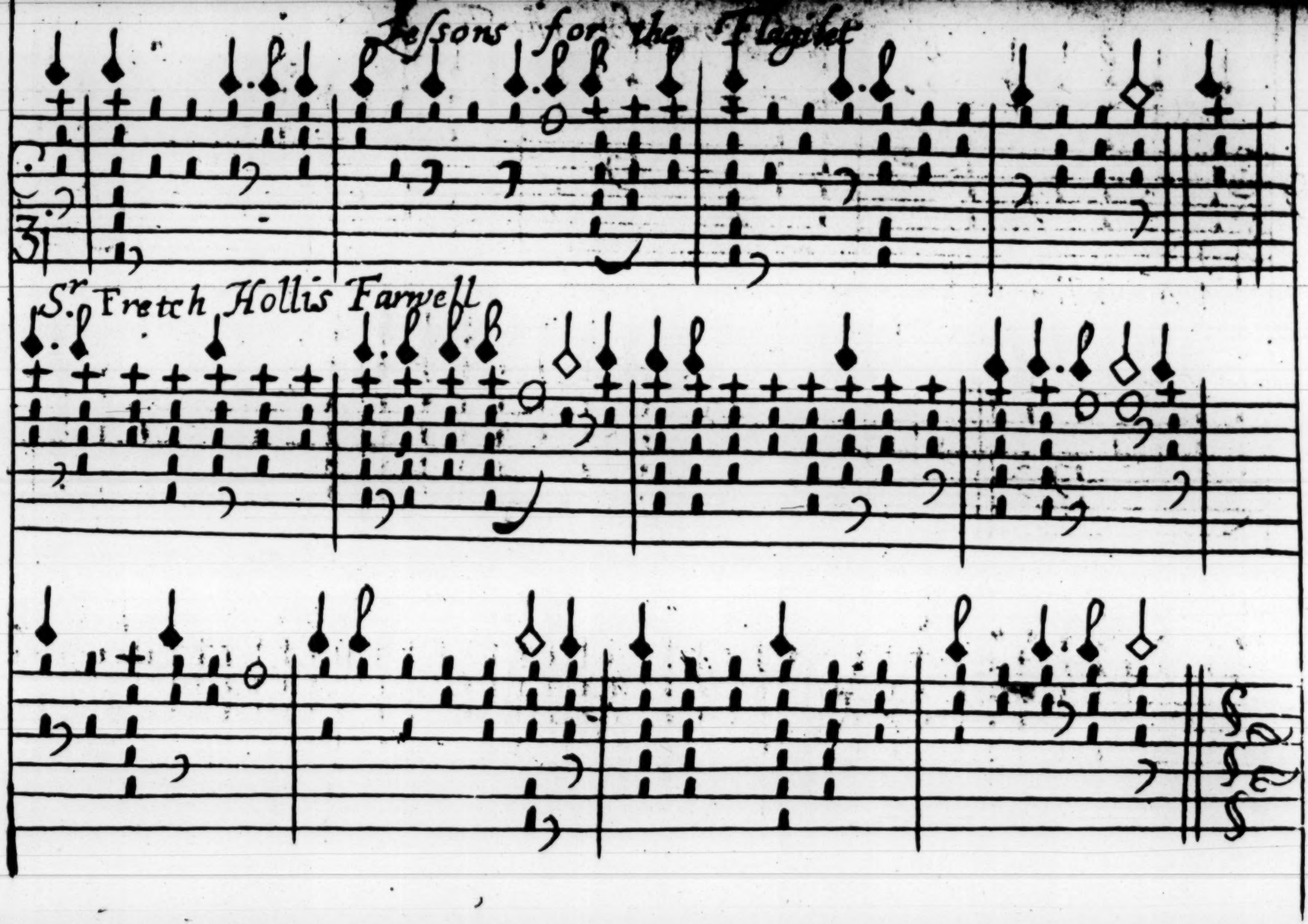
The Earle of Sandwich Farwell



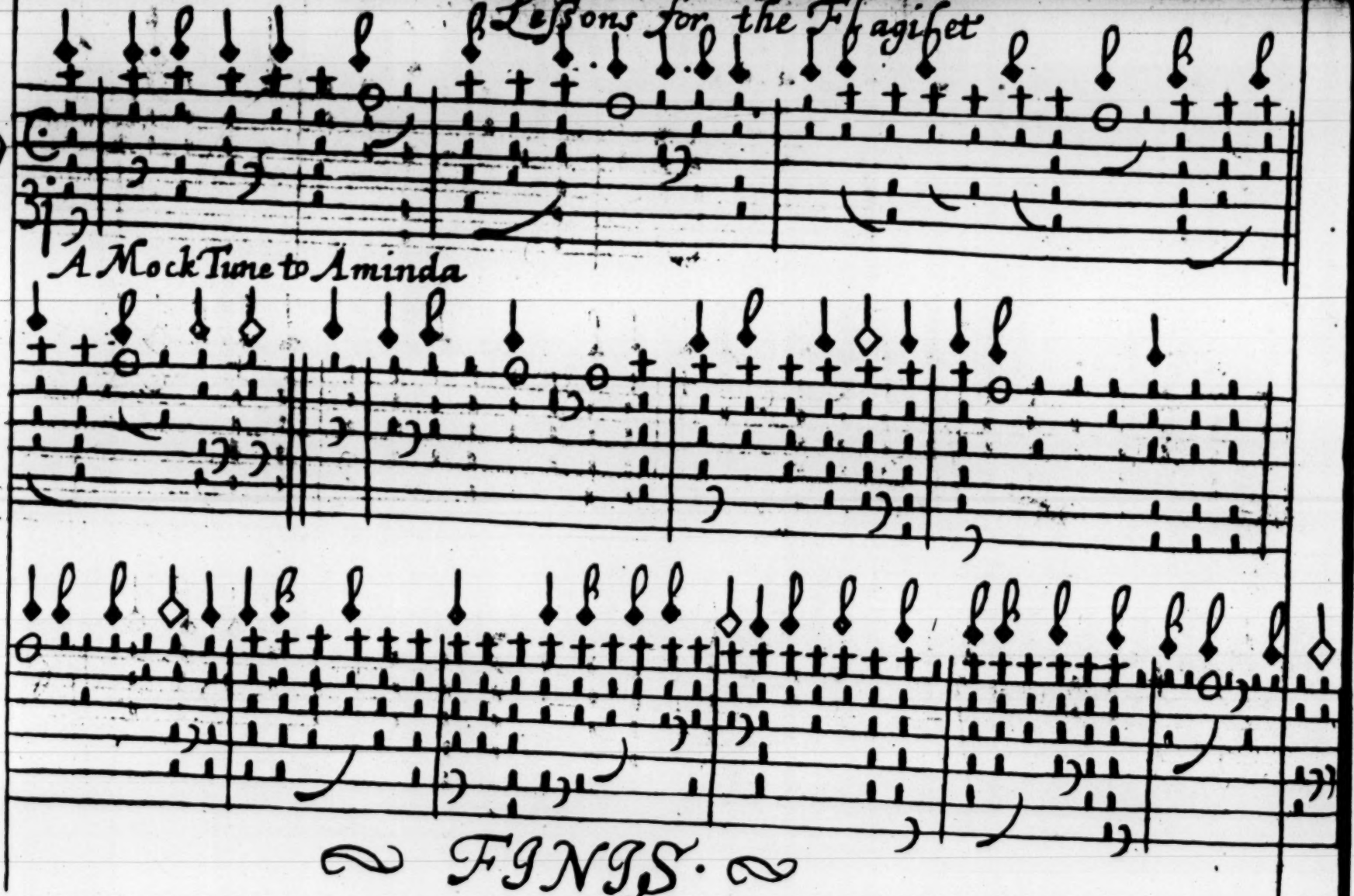
mr Robert Smith

Lessons for the Flagilet

S.r Fretch Hollis Farwell



A Mock Tune to Aminda



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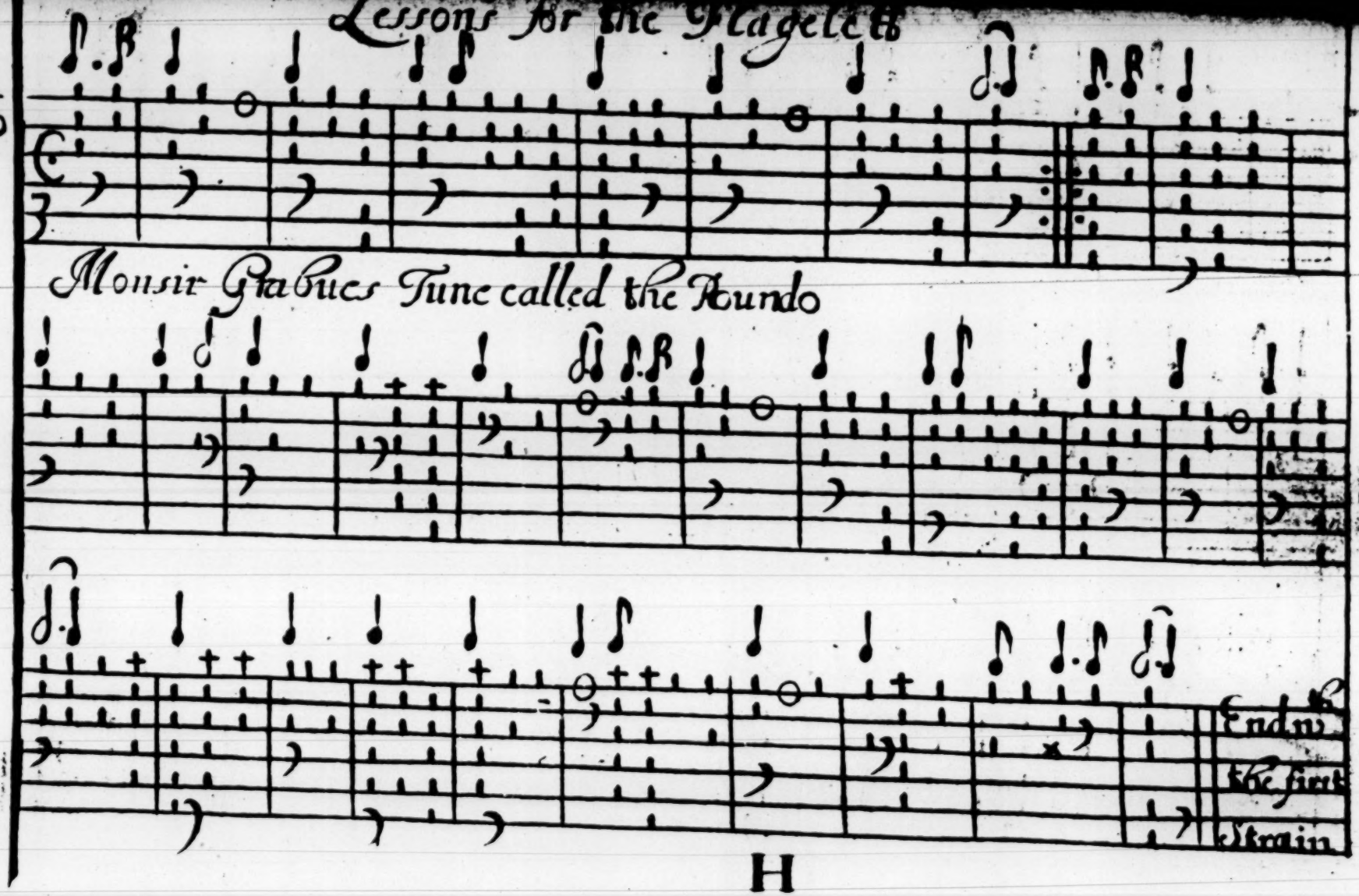
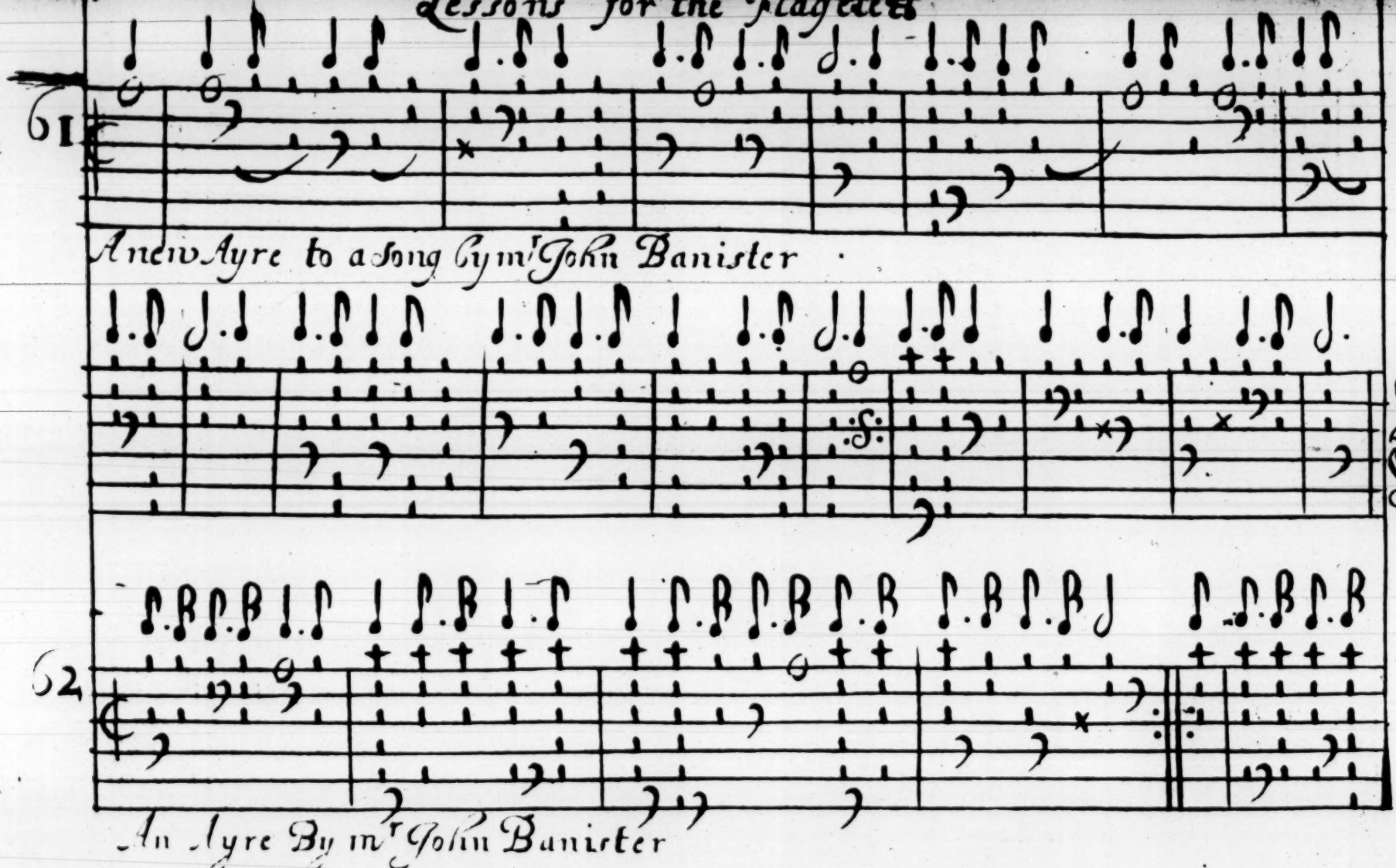
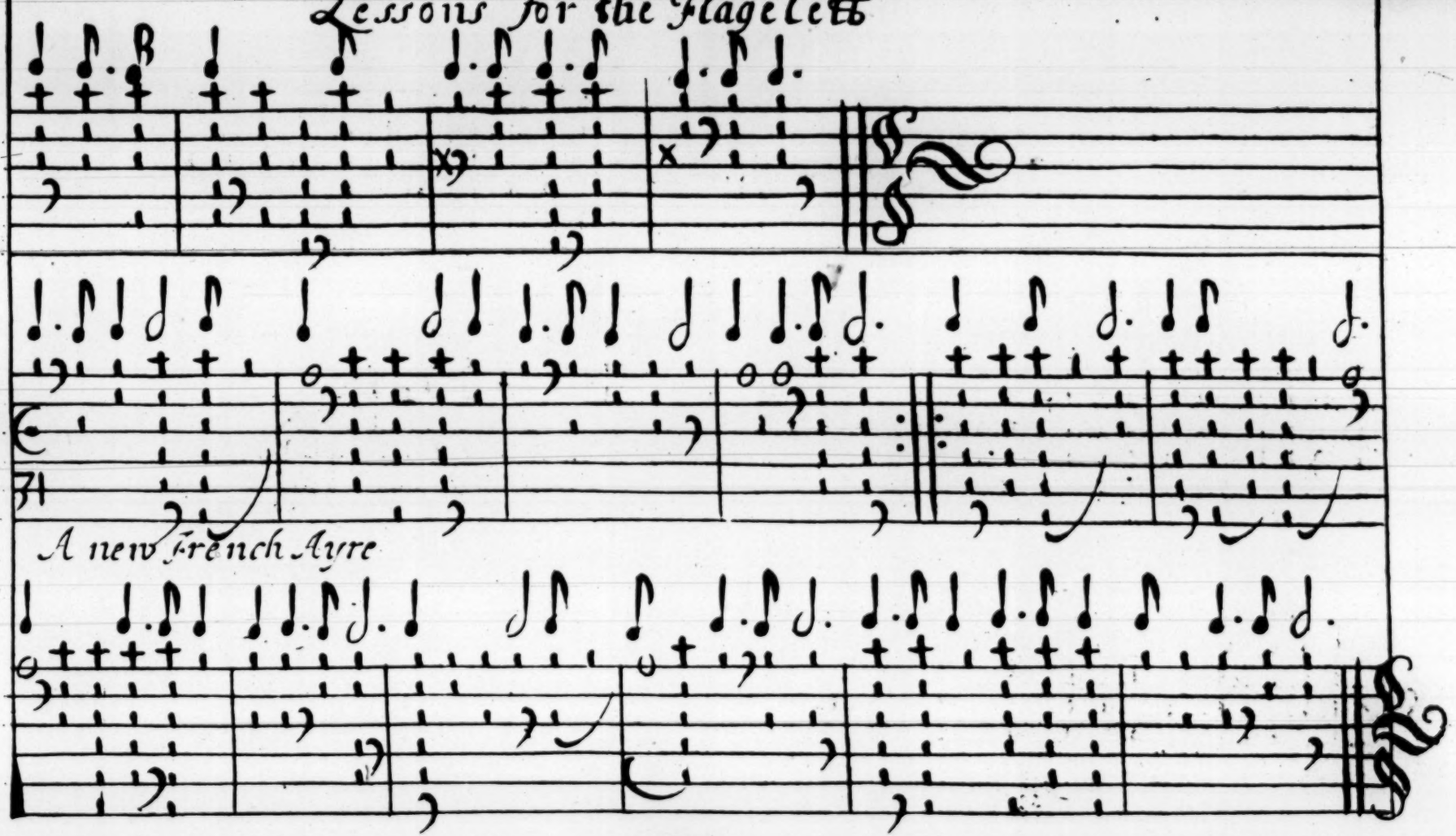
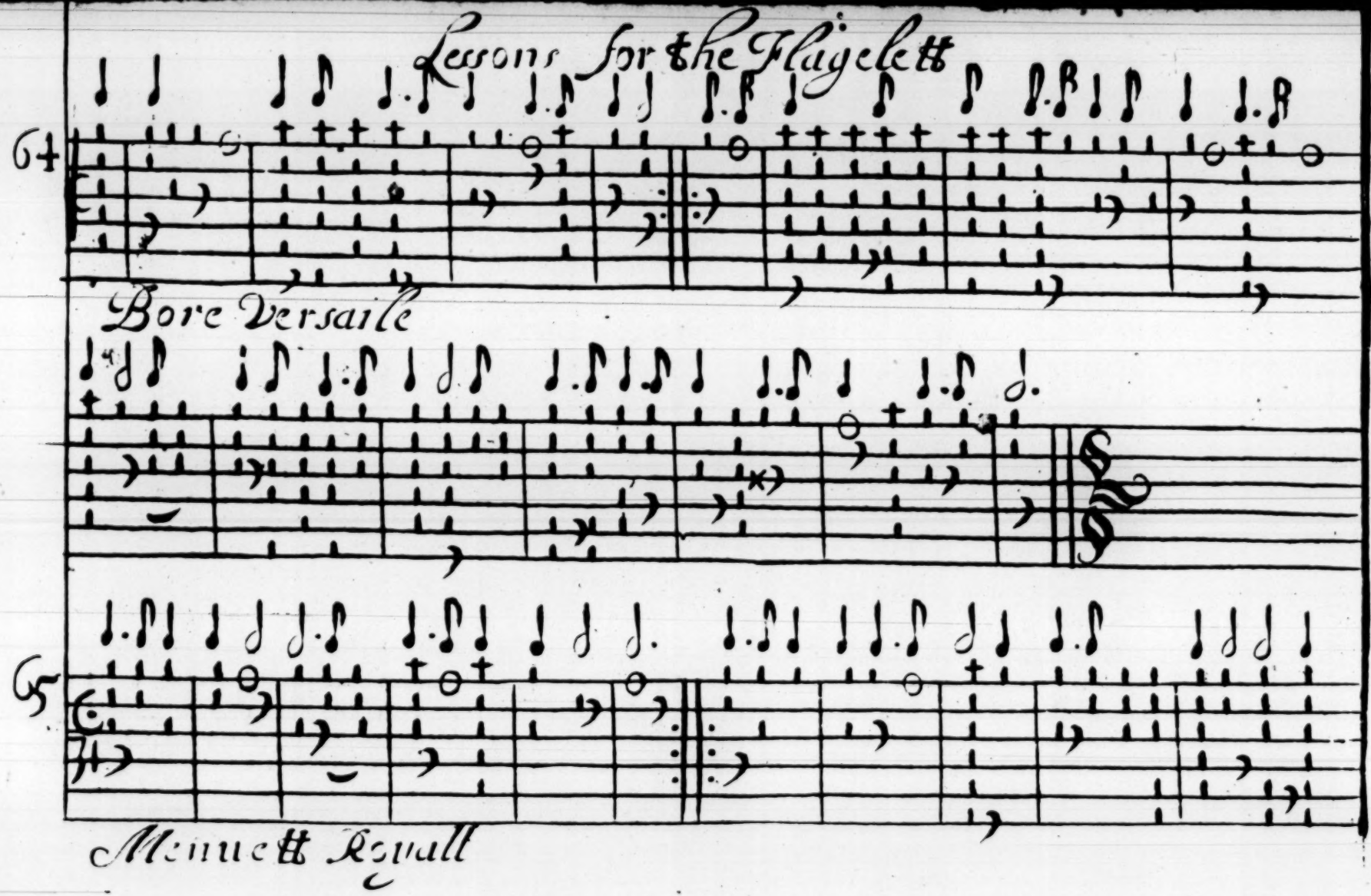

Monsir Grabues Tune called the Rondo
End w
the first
Strain


61
A new Ayre to a Song by mr John Banister
62
An Ayre By mr John Banister


A new French Ayre



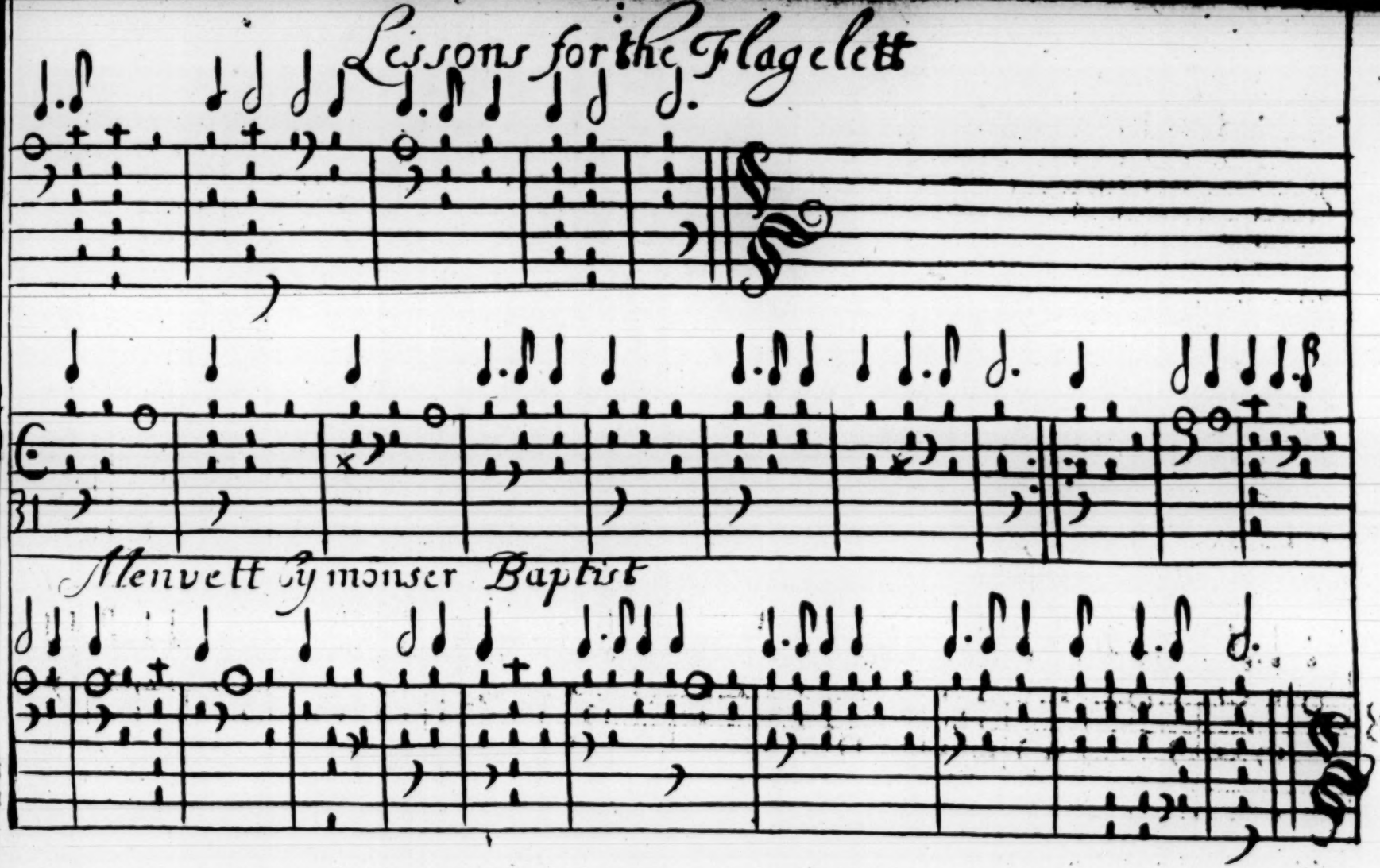
64

Bore Versaile

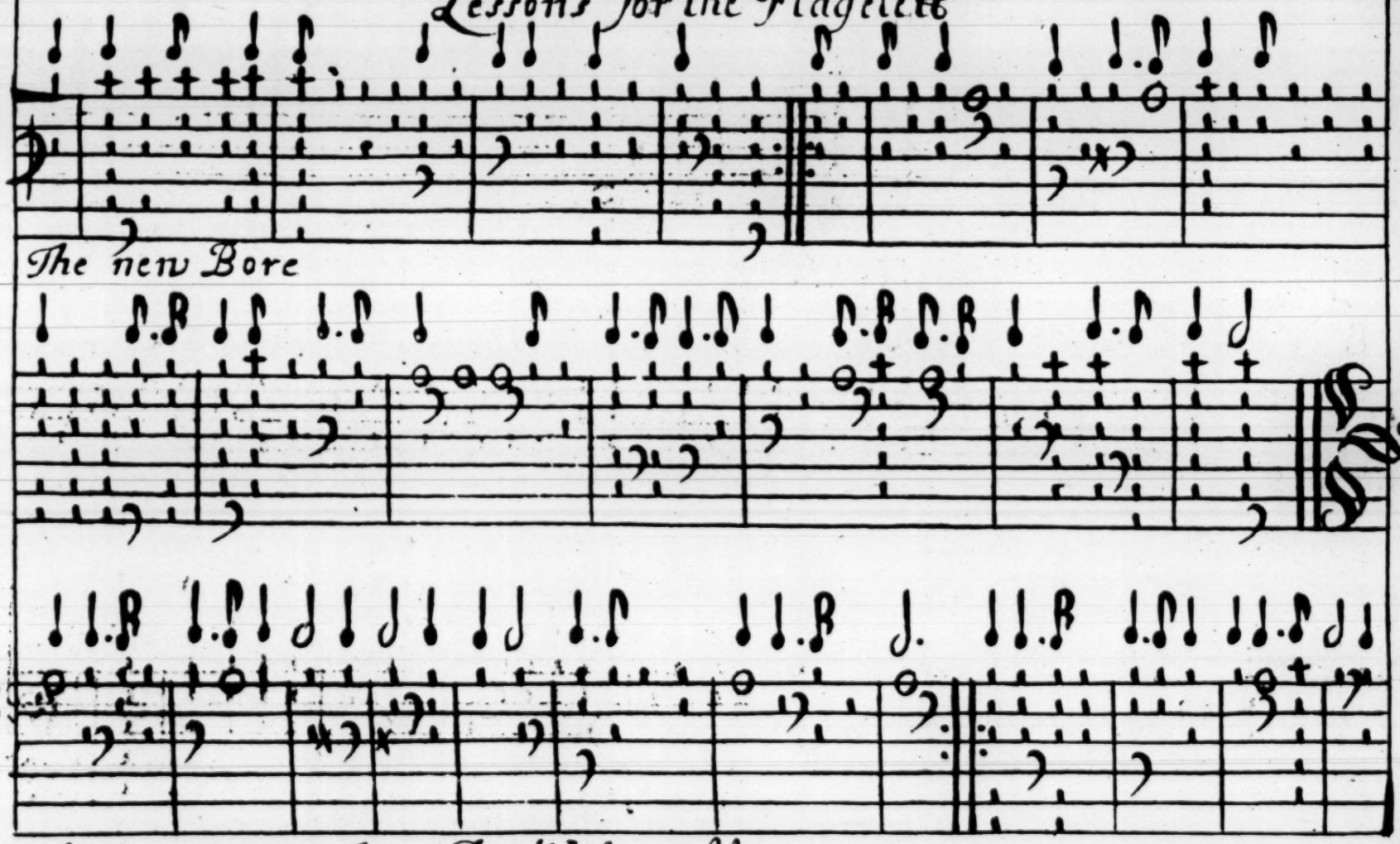
65

Menuett Royall

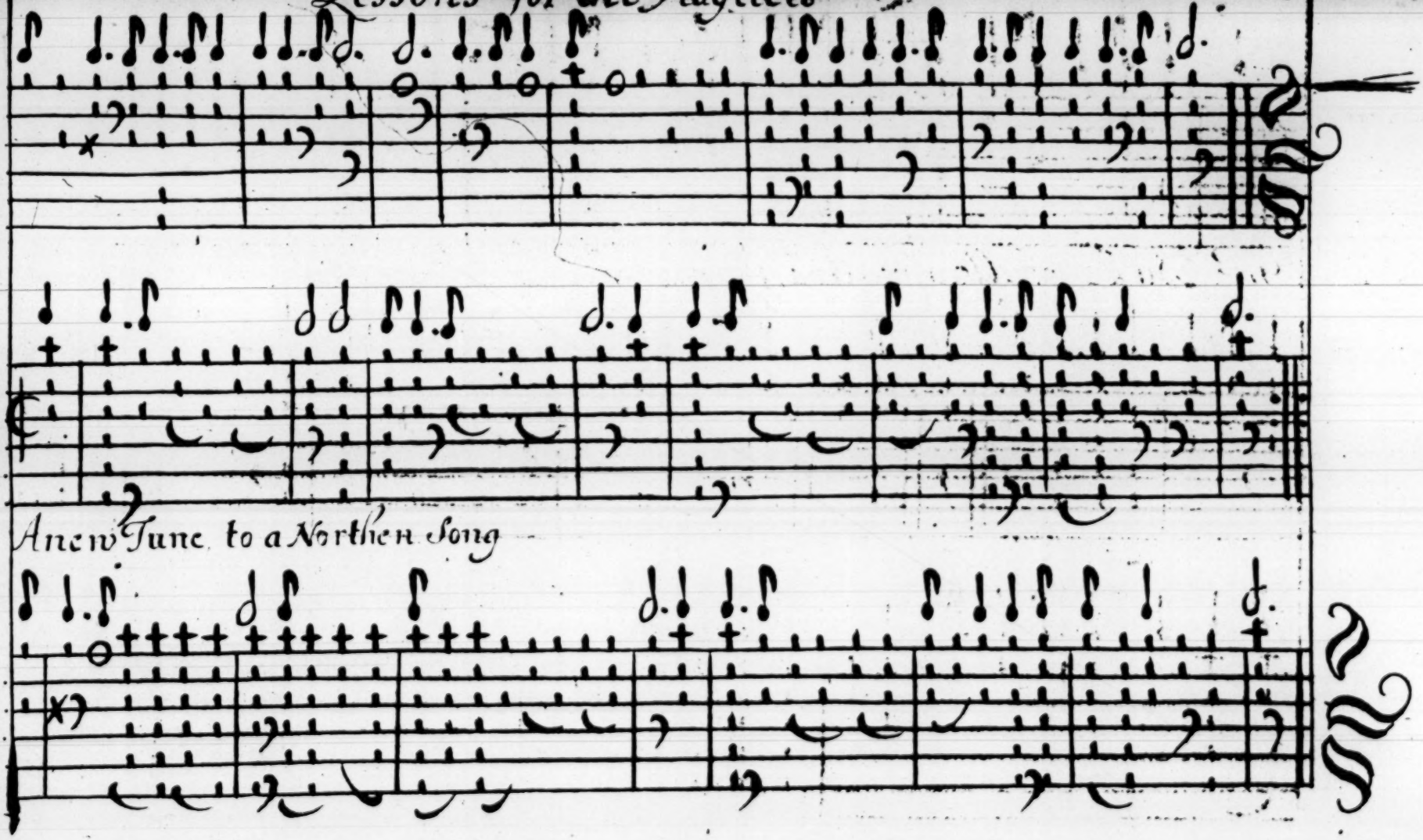
Lessons for the Flagelett



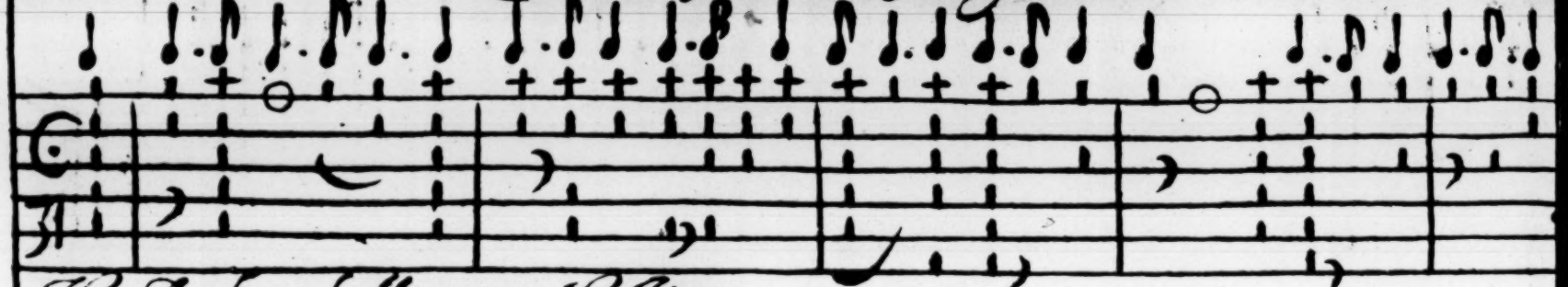
Lessons for the Flagelett



A new Theater Tune By Mr Peasable

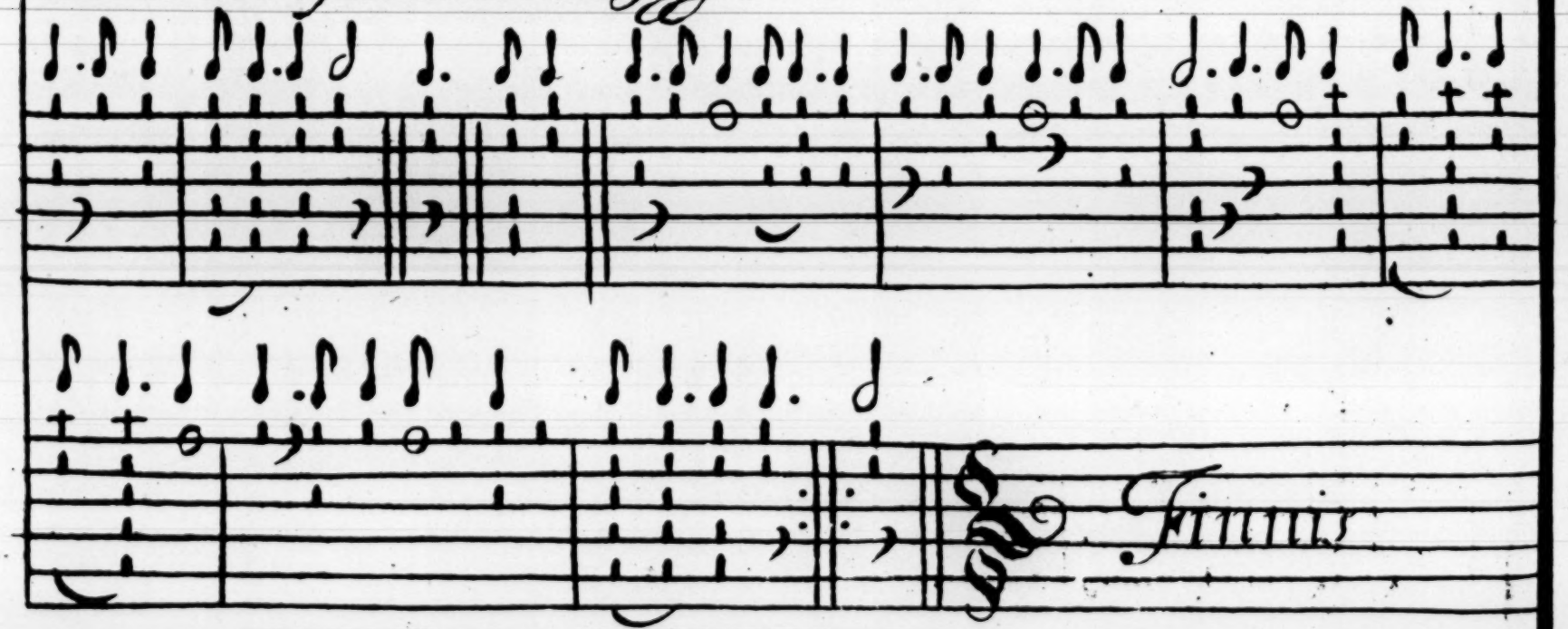

A new Tune to a Northen Song

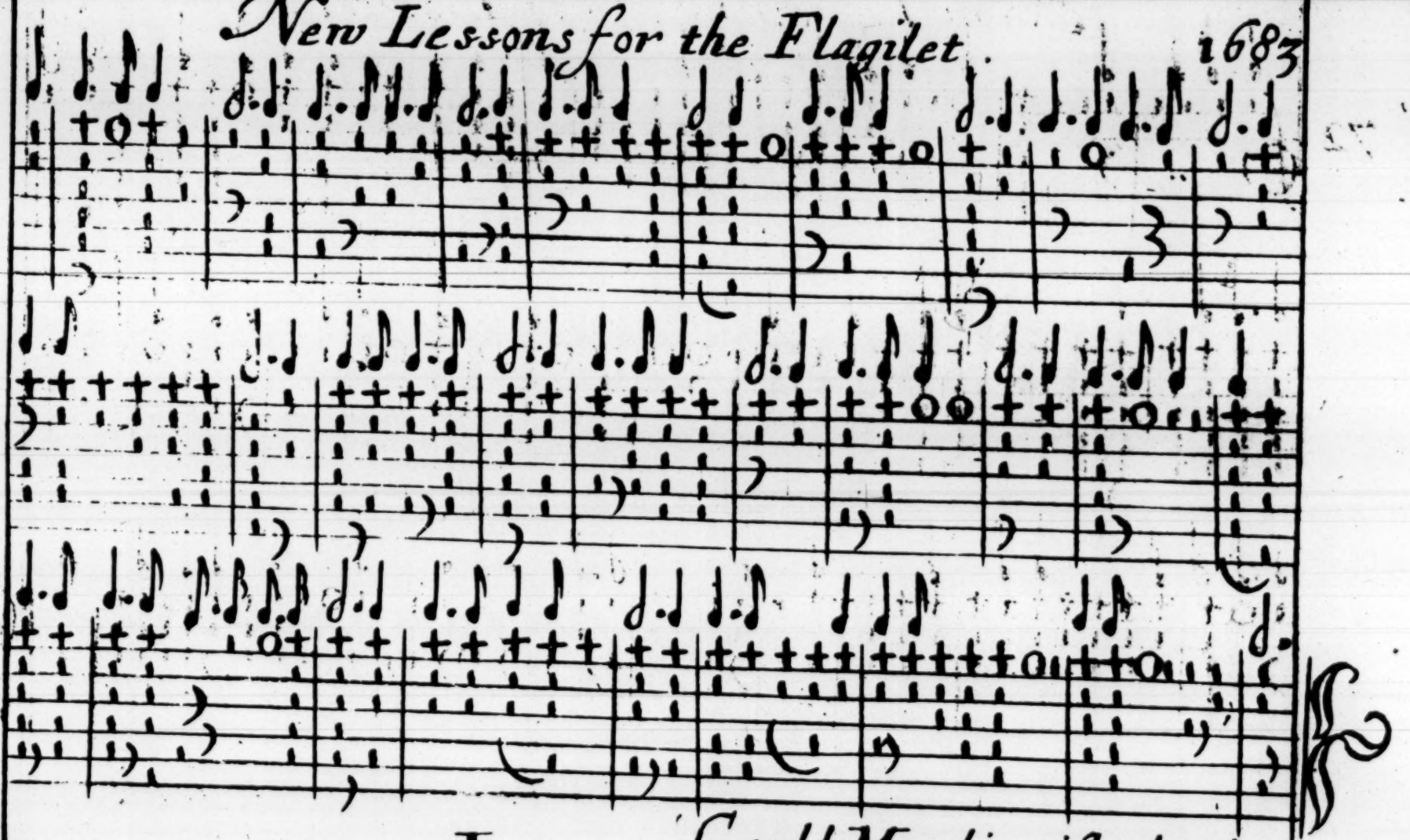
70



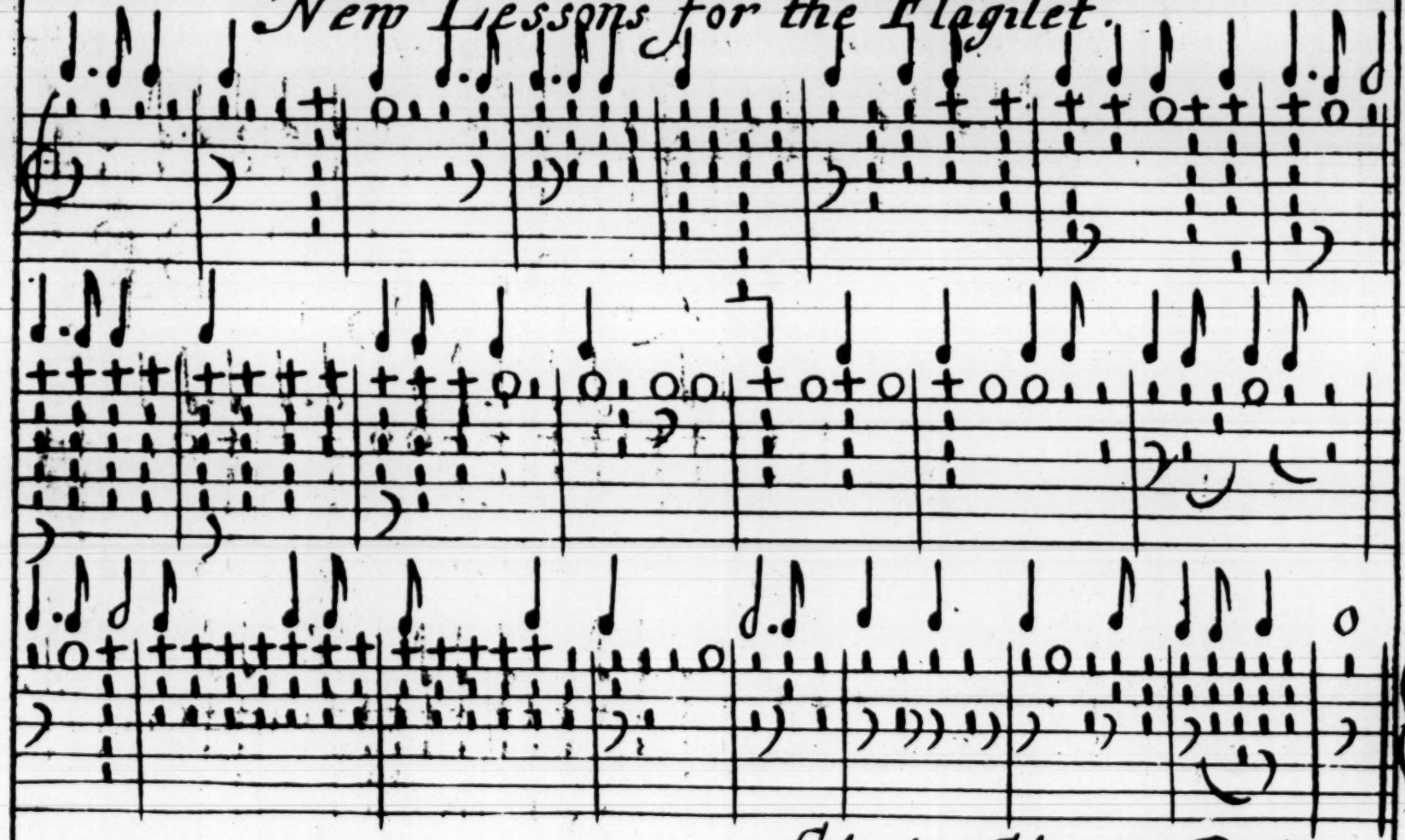
71

The Duke of Monmouths Jigg

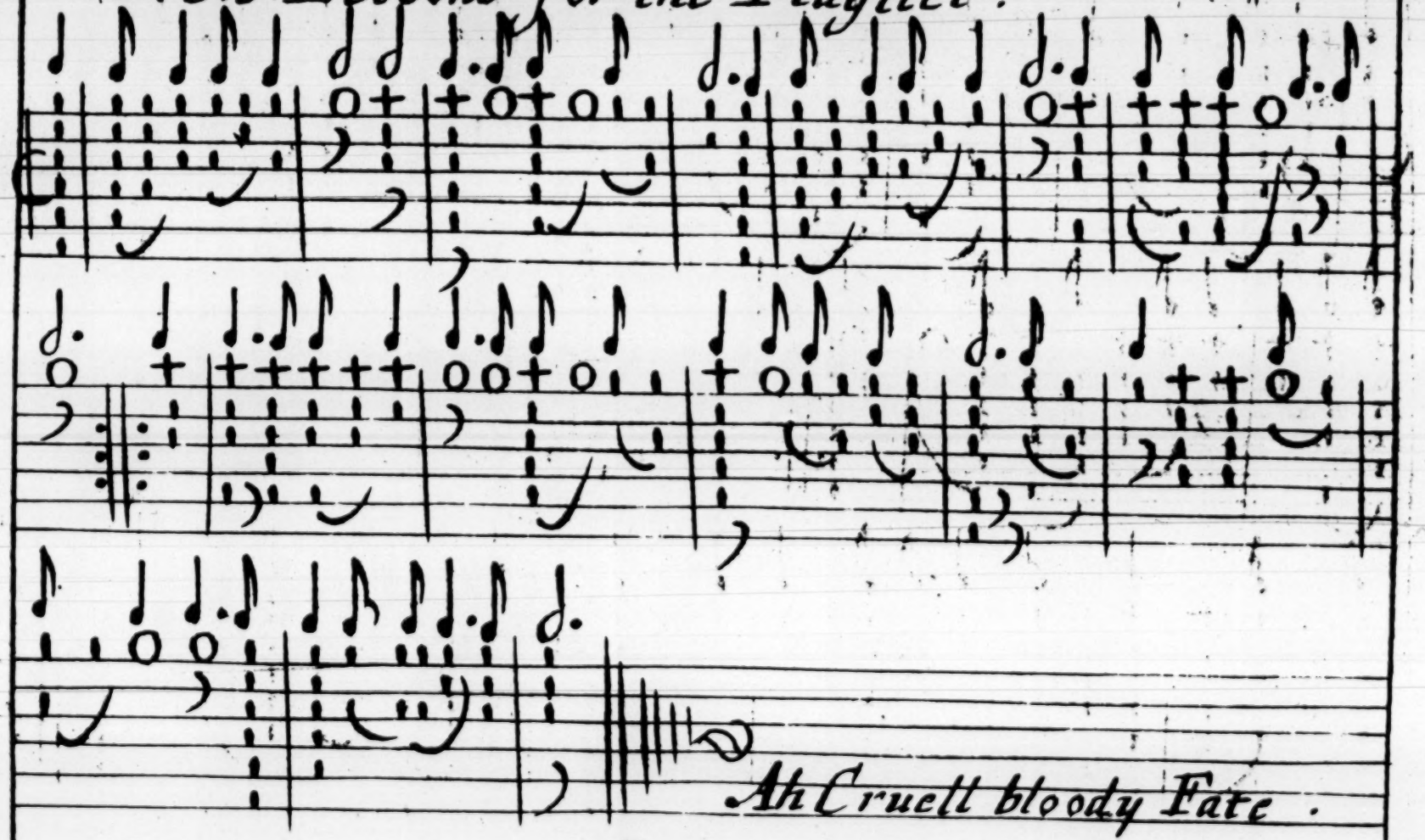


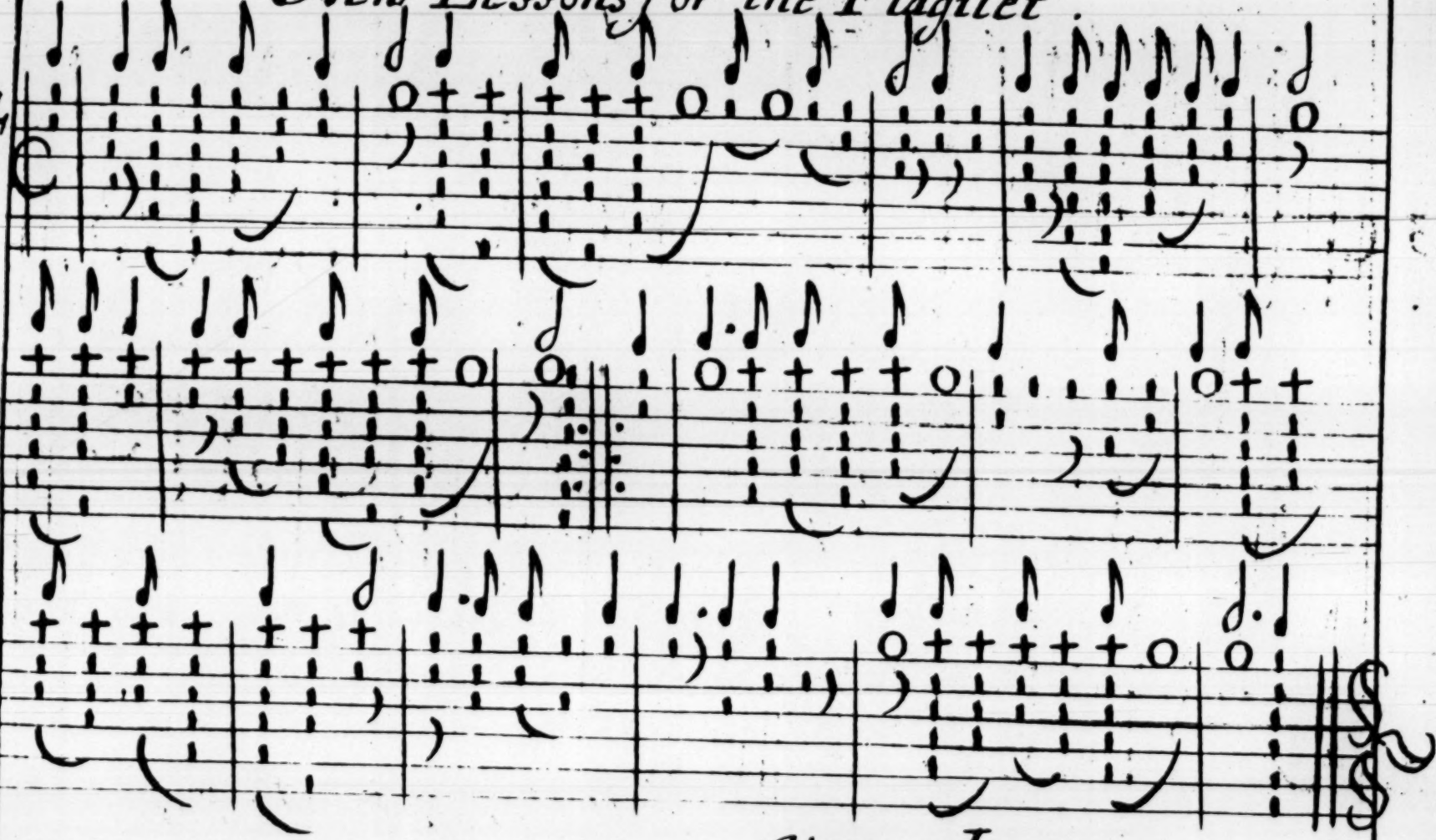


I Could Man his wiſh obtain.

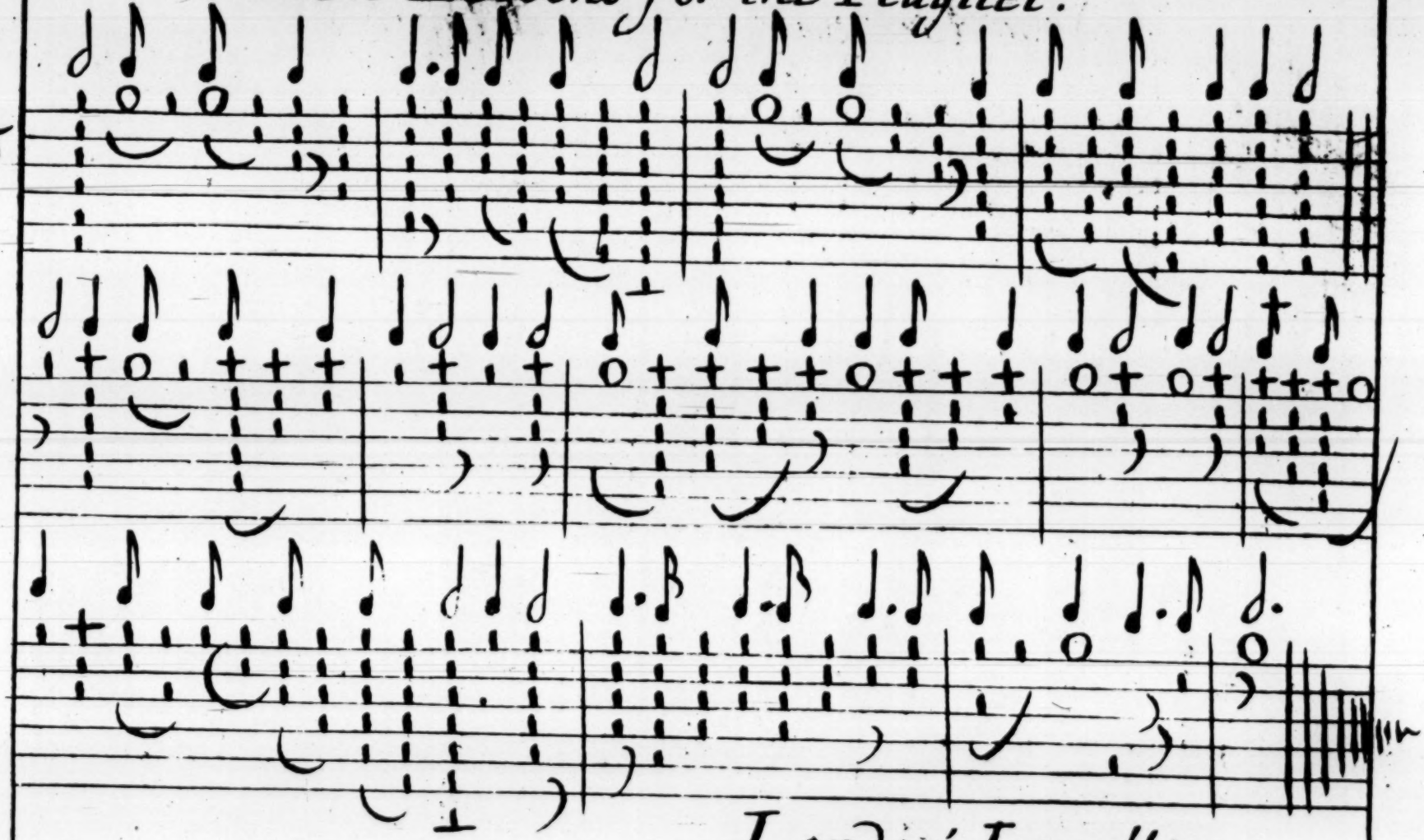


Christ Church Bells.

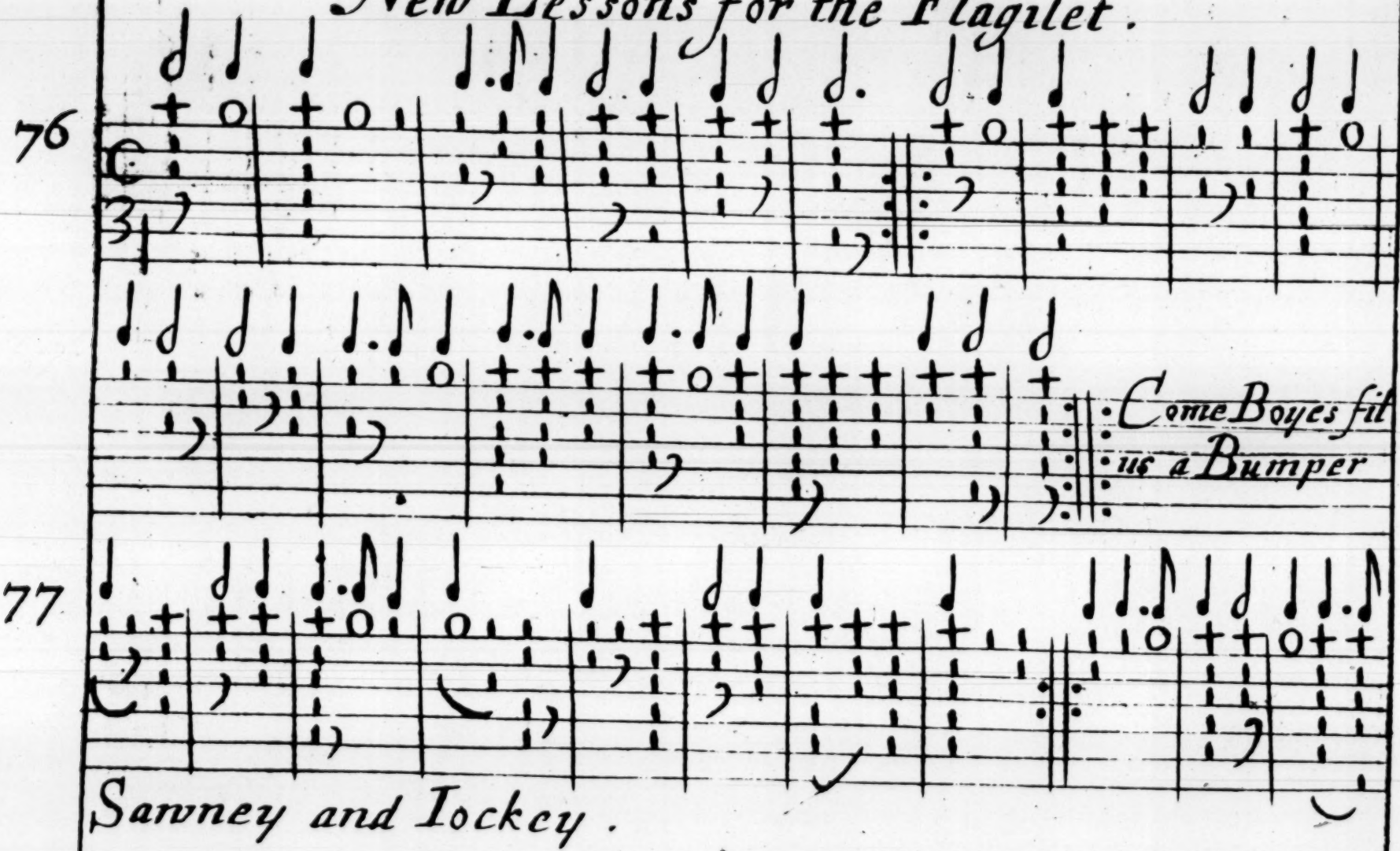

73
Ah Cruell bloody Fate.



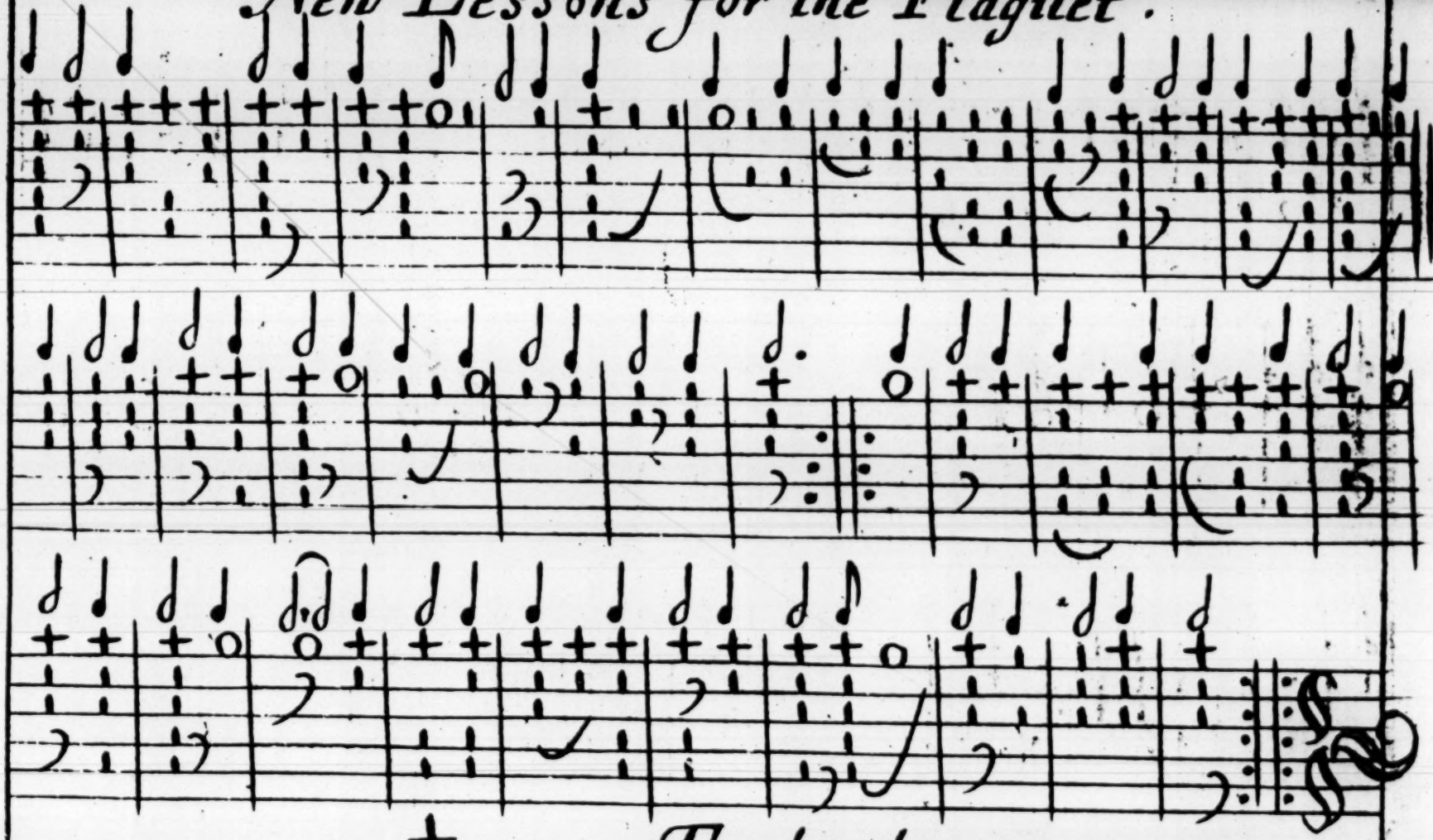
Young Iemmy.

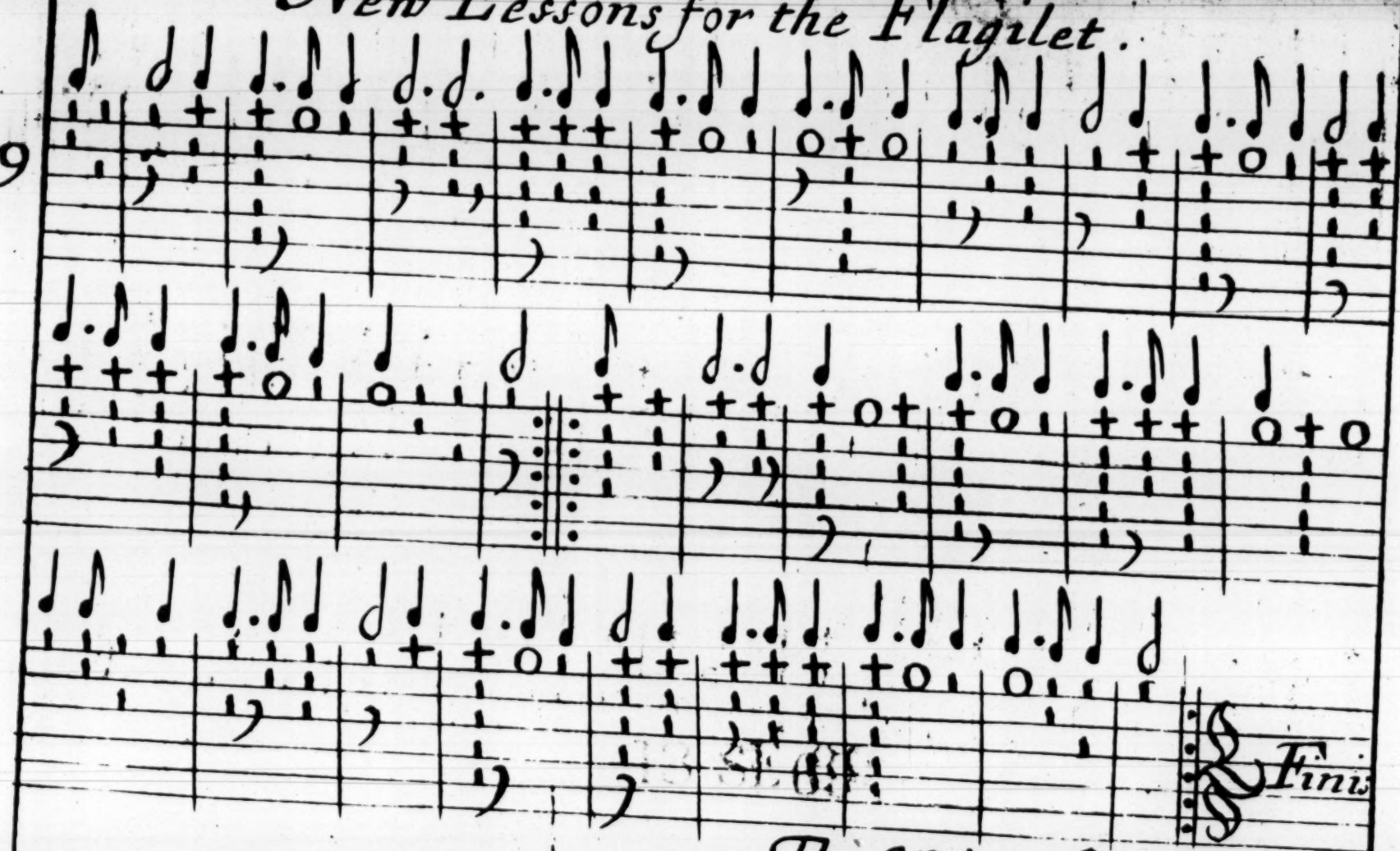


London's Loyallty.



Sawney and Iockey.


78
The hey boys up goe wee



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